

TWENTY-EIGHT PAGES



THE NEW YORK



# DRAMATIC MIRROR

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JANE KENNARD.



## THE MATINEE GIRL.

What a one-night stand Lakewood ought to be! If I were a manager I should take an attraction down there for a run during Lent. Two immense hotels and any number of cottages filled with envious New Yorkers and nothing doing.

Of course, that is what one goes there for, but it gets to be hard work after the first hour and a half of perfect rest. Then one begins to walk around the lake and look for trouble.

Then you go back to the hotel. There is nowhere to go but there. And you eat a few meals and begin to examine the time tables. There is only one trouble with Lakewood. It is too far from the Bowery.

Last week my doctor told me I must have rest. I was working too hard, he said. If there is one thing that delights the soul of a consistently lazy person it is to be told that the person is working too hard.

So I tried to put on a wan, pinched look and told him a few symptoms just to encourage him. I told him I had occasional spells of dizziness and a heady feeling mornings, together with hallucinations and a furred voice.

He said, "Ah, yes!" that I was working much too hard, and must have rest and quiet, and that a few days at Lakewood would make a New Woman of me. Oh, I don't know!

That was how I came to discover Lakewood as a one-night stand. If Oscar Hammerstein would only go down there and put up a few theatres, I think managers would be clamoring for dates. Not to speak of the poor actors who could wander daily in the forests and be swept by piny breezes. Imagine a Rialto in the woods. "Meet me on the Cathedral Drive at four, me dear boy, and I'll tell you about the offers I have for next season." Or, "I'll see you in the sun parlor after dinner and show you some press notices I got in Butte. We turned 'em away every performance."

But really, when you think of the hundreds of invalids there with nothing to do but eat six meals a day and change their clothes every hour, it makes one feel that it would be a benevolence to put on a good bill or at least take one down there for a night. Besides that, there's money in it, and while you are doing a good action with one hand, you will be taking in money at the box office with the other.

There is really no need of letting your right hand know what your left is doing in such cases. It is never done nowadays.

Whoever Weber and Fields' tailor may be, he is a peachero.

The suits which the two comedians wear as the bad brothers in Catherine are dreams.

The loud check in Fields' suit struck me so hard that I went and ordered a golf cape like it. And Weber in his little Willie make-up is too sweet for anything.

A girl in a box near me said, "If they really look like that how trying it must be to see them around home."

And the man who was with her said, "Why, they are the two handsomest men in New York, I give you my word!"

I went out early and waited at the stage door to see them go out, when I heard that, but they must have known I was there and made their escape some other way.

It is a dreadful thing to be a Matinee Girl. One has to be so circumspect in one's conduct. With a Matinee Boy it is different. The more devilish he is, the more he looks the part.

Burlesque as it is done at the little Broadway Music Hall is a high art. I couldn't help thinking how the original actors of Catherine must have enjoyed the fun in contrast to the lugubriousness of the drama.

The original Catherine was one long weep; the burlesque is one long laugh. You keep on laughing from the beginning to the end just because you get in the habit of it.

There is nothing like getting an audience in that habit when you are doing a funny play. You mustn't give them time to wonder what the joke is, but keep the current on.

When I came away from Catherine at the Garrick, I felt that life was real and earnest, and that one ought to try and be good and pay one's debts and keep off Broadway. It is depressing to feel that way.

From Catherine at Weber and Fields' I came away humming Dinah, and wishing I were a man so that I might go out with the boys and have a good time! Instead of that I had to go over to the hotel across the way and—well, you all know what the hotel is. A good place to sleep—healthy location, and all that, but—

But in spite of that life seemed a beautiful bubbling rose-colored joke. It was to laugh!

I felt like a young nephew of mine must have felt one day when we drove around in the country for several miles looking for some ruined mill or something and couldn't find it, and gave up in disgust and turned homeward, tired, hungry and mad, knowing that we would get the laugh from every one for our fruitless search.

Suddenly the boy began to laugh. I didn't feel that way myself, so I asked him somewhat sharply, "What on earth are you laughing at, you idiot?"

"Oh, nothing," he gurgled, apologetically; "I just thought I'd laugh, that's all!"

Sothern is the one actor on the stage to-day who can wear high boots and a plumed hat without looking ridiculous. He has the swash-buckling, swaggering air that goes with a sword and a cloak and he seems able to cast off his nineteenth centuryism as easily as he would a glove.

In The King's Musketeer he seems better fitted than he has ever been with a setting of romantic incident and reckless, melodramatic spirit. And his love-making is like the real thing.

Sothern is equipped by nature with all the elements that go to make a splendid stage lover, so he must not be too highly praised on that score. His eyes and his voice have played havoc with the hearts of matinee girls for many moons, and his photographs are still the best sellers in spite of Hackett, and Scott, and others that have come up like flowers in the footlight garden.

But where he gets that old tapestry air of his and the dare devil spring to his walk and manner is a mystery that makes one think he may have lived in some other incarnation when cavaliers snatched their lady loves up on their saddles and rode off with them into the sunset without even a toothbrush!

It is something more than mere art. They don't teach it at the schools of acting, and Al-

fred Ayres himself couldn't analyze it or explain what it is.

But the melancholy truth is that Sothern has a monopoly of it, whatever it is. Most actors, when they get into costumes of that sort, are either hideously stazy or else they look like soap advertisements or something that you'd be likely to get with a pound of tea, if you didn't watch out.

Put a feather in an actor's hat and give him a sword that clanks, and he thinks it is necessary to bite great chunks out of the scenery and take large steps to show his boots.

Whenever I see a plumed hat and a cloak I know what to expect. And I am reminded of the scene in Cordelia when Mrs. Yeamans was gushing about some chap.

"He's a cavalier!" she exclaimed.

"He lugs like a canaller," said Harrigan.

I wish somebody with time on his hands would turn Hichins' "The Londoners" into a comedy. It would make one of the cleverest, funniest, newest farces ever thought of.

It is full of the funniest lines and situations. The obsequious footman with his parrot-like replies, the languid heroine and the little American woman masquerading as a man are all the best sort of material.

Its epigrams are better than Pinero's. The lady who wants to get out of society tells her friend: "Once I had it given out that I had lost all my money, but it was no use. My friends all rallied around me. Have you ever been rallied around? It's very fatiguing!" And of the rich bun merchant the author says, "He had risen from the gutter, but every one does that nowadays."

Marriner, the maid, is also a deliciously humorous character, with her deep knowledge of life's problems and philosophic grasp of human nature.

It would make a rattling play, I think. Of course if you see it in this column it isn't always so—but on the other hand it isn't a pipe dream.

Maud Haslam, who died last week, was one of the very sweetest ingenues that ever wore a white gown and blue ribbons. Her voice as well as her form and face was typical of girlhood.

Her life was one of constant work and advancement in her profession and her friends were many; her nature being one of those quiet, gentle domestic ones that so many people consider impossible to the dramatic profession.

The delicacy of her work was notable, one of her greatest successes being the part of the confiding wife in Too Much Johnson. She fought against her illness bravely, but death, which has taken so many of the best loved of the people of the stage within the last year, claimed her for its own.

Last week I wrote about Josephine Hall sailing for Havana, and next day, I think it was, she arrived in New York again after a brief stay of a few hours in the Cuban capital.

She told of tired feelings and no bath tubs. It won't do, she says. I knew there would be a kick coming when the first theatrical company from New York arrived at the Pearl of the Antilles and found no bath tubs and no bars.

The other afternoon a young man called in to have a cup of tea with me and in the course of conversation he said, in an amused way, "What do you think I did last night?"

"Went to Sam Jack's," I answered promptly.

"Why, how did you know?" he asked, surprised.

"Because," I explained, "you are about the seventeenth man who asked me during the last few weeks what I thought he did last night. Usually I say, 'Well, what did you do last night, Brother Bones?' The answer is, 'Went to Sam Jack's.' Now, when a man begins that way, I know the answer."

Oh, I'm a wis! THE MATINEE GIRL.

## JANE KENNARK.

On the first page of THE MIRROR this week is a group of attractive pictures of Jane Kennark, who for the past two seasons has been leading lady of Albaugh's Lyceum Theatre Stock company, Baltimore, where she has won unusual favor among theatre patrons.

For several years Miss Kennark has been associated with notable companies. She is undoubtedly one of the handsomest and most versatile of the leading women of the day. There is a quality in her acting that causes her to be remembered, and one who has seen her in any character is always anxious to witness her work again. Miss Kennark is particularly effective in emotional parts, and more than one critic of discrimination has referred to her as "the young Clara Morris."

She was for some time leading lady of the Frawley Stock company, and her following in the cities where that fine organization was a favorite was enthusiastic to a degree. Although young, Miss Kennark has had a schooling on the stage that accounts for her technical ability. She has played repeated engagements with several of the more prominent stars. Her conscientiousness and an ambitious spirit account for her steady development, which, supplemented by her natural gifts and her schooling, augur a success greater than any she has yet achieved.

## ECHOES OF THE SNOWSTORMS.

In the recent heavy snowfall, Belle Archer and her A Contented Woman company were stalled out near Granite, Colo. With neither rotary plow nor thaw in sight, the players waded to the town hotel, and finding that uninviting, Miss Archer offered to buy a food supply and to cook it on the train. She ordered a raid upon the local store, bought much to eat, and with a ham on her shoulder led the procession back to the train. In the baggage car a balcony scene was laid on trunks for a table, over which a floor-cloth was spread; Miss Archer donned kitchen clothes; and a feast was soon ready on the car stove. When the players' appetites were appeased, there was much left, and the ordinary passengers were invited to get away with the residuum.

Next day, by dint of sundry telegraphic appeals from Miss Archer, the railroad sent assistance and hauled out the snowbound train. But the pretty star lost dates at Aspen and Leadville.

Selby's Players were snowed in on Feb. 13 at Mannasquan, N. J., and in an unsuccessful effort to reach Lakewood in the raging blizzard, Mrs. C. A. Clymer, Sadie Johnson, and



## SOTHERN.

Born of a race well known to fame,  
And bred to the player's art,  
He bears his father's honored name  
To every Thespian mart.  
(But yet he seems to hesitate  
To take the step from good to great.)  
Armed with a sword and clanking spurs,  
He plays romantic parts—  
And oh! the sighs his acting stirs  
In many maidens' hearts.  
(But most of us still watch and wait  
And hope he'll give us something great!)

Art Selby were badly frozen. John H. Conrad, Joseph H. Kearsley, Mr. Whiteside, Hattie and Edna Clymer, and Claire V. Ketterer narrowly escaped serious results from wandering in the blinding storm.

## TWO LETTERS OF PRAISE.

Within the past week two men of widely different paths in life have written warm words of praise of the Actors' Fund and its work as viewed from their personal standpoints. One letter is from the Rev. George C. Houghton, D.D., rector of the Little Church Around the Corner—a man who has been associated for years with all manner of charitable works, and one whose testimony is certainly of the highest value. He writes of the charity as "that most excellent Actors' Fund, the object of which is praiseworthy to the last degree, and the administration most kindly and most liberal." He continues: "I have had the privileged opportunity, many times, of observing your method in dealing with your afflicted comrades, and I would that it might be followed to the letter by every lodge, order and society. You deserve the loyal support of every member of the profession, and I presume that you have it."

The second letter came to THE MIRROR from Harry R. Vickers, business-manager of the Tommy Shearer company. The case mentioned by Mr. Vickers is similar to scores of others that are brought to the attention of the Fund every year. All are promptly attended to, and so quietly is the aid given that even the members of the profession can scarcely know or appreciate the breadth of the Fund's work. Mr. Vickers' letter is printed here in full and explains itself:

ALBANY, N. Y., Feb. 25, 1899.

To the Editor of The Dramatic Mirror:

SIR.—While the Tommy Shearer company was playing Peekskill the week of Feb. 13 I was requested to call upon an actor there who was in an unfortunate condition, having lost his leg in an accident. He wanted me to see if I could do anything with the Actors' Fund for him. I went to New York and personally saw Louis Aldrich, whose whole generous heart is wrapped up in that noble work. Mr. Aldrich told me that he would put the matter before the board, and I have just received a letter from the unfortunate actor, saying that Mr. Aldrich had sent for him to come to New York and that the Fund would fit him with an artificial limb. I was not at the time a member of the Fund, but since then my wife and I have joined that body. The members of our profession should know of

the Fund's noble work, and therefore I hope that you will find room for this letter.  
Respectfully yours,  
HARRY R. VICKERS.

## SMALLPOX PRECAUTIONS IN DENVER.

Joseph Kilduff, of Tennessee's Pardner, dying in Denver, Colo., on Feb. 22, of hemorrhagic smallpox, the State authorities, fearing infection, closed the Tabor Grand Opera House Feb. 23-25. They also compelled Manager Arthur C. Aiston to cancel engagements at Cripple Creek, La Junta and Hutchinson. Mr. Aiston brought his company to Kansas City, where they rested three days, reopening last Wednesday at Fort Madison, Iowa. R. S. Rex has succeeded Mr. Kilduff in the company.

## A NEW PLAY FOR MANTELL.

A dramatization of Joseph Hatton's novel, "The Dagger and the Cross," is now being made for Robert B. Mantell, who will probably produce it next season. The scenes of the play are laid in England, and elaborate and picturesque settings and costumes will be required.

## ENGAGEMENTS.

Barney Fagan, for By the Sad Sea Waves.

Geoffrey Stein, with T. D. Frawley, to play characters at the Columbia, Washington.

E. D. Shaw, in advance of Willard Newells.

Mr. and Mrs. Neil Litchfield, with Uncle Josh Spruceby, for Uncle Josh and Aunt Jerusha.

Thomas MacLarny, Leslie Matthews, for The Great Northwest.

Dolly Mestayer, by J. F. Mincher, for A Night's Trouble.

Charles Arthur, with James A. Herne, for Beverly Davenport, in The Rev. Griffith Davenport.

Maud Sheridan, Edward M. Ellis, and James L. McCabe, with St. George Hussey, for Mrs. B. O'Shaughnessy, Wash Lady.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.



# IN OTHER CITIES.

## BROOKLYN.

**SATURDAY, March 4.**

While there has been an element of novelty in a few of the week's offerings, it has not been of a quality to incite especial interest, the resultant business, with few exceptions, being consequently light, save in vaudeville, where the continued rivalry has induced a remunerative attendance.

At the Montauk Julia Marlowe presented The Countess Valencia on Monday and Wednesday. As You Like It was given Tuesday, Thursday and Friday, with Ingomar twice on Saturday. Colonel Blinn next gives a return date to Alice Nielsen in The Fortune Teller, which pleased so greatly when here in November.

The Bavarian Peasants, known as Die Tergemeiner, filled a week at the Amphion with a repertoire comprising Almenrausch and Edelweiss, Der Gesunde Kern, Progresshanel, The Crucifix Carver of Ammergau, Im Schwarzen Roesen, and Jagerblut. The patronage, far from what was deserved, has been confined to the German speaking community. Della Fox, who has always been an especial favorite in this section, will next attempt to revivify the interest, now apparently dormant in this particular locale.

The Grand Opera House was dark on Monday, owing to the death of Thomas Lee Mack, brother of Andrew Mack. The Wednesday matinee was omitted for that reason. The Ragged Earl was given on Tuesday night and at extra performances on Thursday and Friday, in order to keep faith with the resident management, who insisted on eight representations. The Telephone Girl is next underlined.

The Little Host, while entertaining in a way, is far removed from the sort of medium with which Della Fox has been heretofore identified. It smacks too strongly of the Tenderloin to be acceptable at the Columbia and houses of a like grade, and while Miss Fox has a support amply meeting all requirements, especially so in the case of Eugene O'Rourke and John Slavin, her return to the old-time line of work will be gratifying to her admirers. Manager Sinn has Annie Russell to follow in a fortnight's booking of Catherine.

The Bijou has prospered with Daughters of the Poor, which proved a melodrama of interest, well cast and embellished with some striking scenic effects. Manager Harry C. Kennedy next receives a return call from A Female Drummer.

At Hyde and Behman's Mr. and Mrs. Edwin Milton Royle for their second week revived Captain Impudence. Filson and Errol were heard in a new act abounding with talk, while other turns introduced George W. Monroe, Mand Beall Price, James Thornton, Diana, George W. Day, Gallando, and the Budworths. A good bill is next scheduled that presents Flo Irwin, Marie Dressler, and Walter Jones and Marie Jansen.

A Stranger in New York at the Gayety, with Harry Conner, Anna Boyd, Harry Gilfoill, and people of that ilk, will be displaced for a dash of vaudeville, led by the Four Cohans.

The Novelty has shown Sidney Drew and wife in When Two Hearts Are Won, in which Mr. Drew continues to perpetrate *double entendres* that are unworthy one of such lineage as he. Alice Shaw and her interesting daughters have whistled, Hanley and Jarvis have rattled off a lot of good gags, the Countess Von Hatzfeldt has proven a capable soubrette, Master Joseph O'Hare warbled some ballads very sweetly, Ed Latell plunked the banjo to good advantage, Sadie Probst and Edgar Bixley were amusing in a clever sketch, and Sadi rung the curtain down with a gymnastic act of superior merit.

Human Hearts was the exhibit at the Lyceum. Northern Lights follows.

The Brooklyn Music Hall, in lieu of its regular vaudeville, has offered a queer compound called Side Tracked. Robin Hood, Jr., 6-11.

Miss New York, Jr., proved to be one of the season's best offerings at the Star, which, as a matter of fact, has this week given the best vaudeville show down town. The programme has had especial local interest owing to the debut of two Brooklyn youths, Harry and Jordan, lads of eighteen and nineteen, who give promise of rivaling Sandow ere long. Manager William L. Bissell next has The Gay Morning Glories.

At the Empire, Reilly and Wood's Show is followed by The Bohemian Burlesques.

The Fleur de Lis Extravaganzas, with the noted George Dixon as a pugilistic attraction on the side, crowded the Unique.

The Park reopens Monday with the Jazon Opera Troupe, who propose singing there twice each day, at a general admission of 25 cents. The Chimes of Normandy is named as the first venture. This organization hopes to remain for four weeks, after which Milton Aborn comes there with his "10-20-30" cent productions of comic operas for an indefinite stay.—Colonel Sinn announces a notable array of volunteers for Leonard Grover's benefit at the Montauk on Wednesday afternoon, March 8. The official list to date includes N. C. Goodwin, Rose Eyttinge, Mr. and Mrs. Sidney Drew, Nellie McHenry, J. H. Stoddard, Anne Louise Eldridge, John Webster, Grace Huntington, Willis P. Sweetnam, Amy Lee, George Richards, Pearl Andrews, Eugene Canfield, Florence Thropp, Pilar-Morin, and May Noble. SCHENCK COOPER.

## JERSEY CITY.

The King of the Opium Ring, a new sensational melodrama in four acts, was presented for the first time on any stage at the Bijou Theatre Feb. 27-4 to fine business. Charles A. Taylor is the author, and Blaney and Vance the producers. The play made a hit with the gallery, and the strong finale of each act called for three and four curtain-calls. The play is located in the Chinese quarter of San Francisco in 1890. The plot deals with a gang of opium smugglers, who organize a ring, of which George Mack is the King and Gerorgette the Queen. The latter and her sister are separated from their father, a sailor, in infancy. Gerorgette gets into the clutches of the Opium King, and is finally sold by her lover to Wah Sing, a Chinese highbinder, and a member of the opium ring, who proposes to marry her. Just in the nick of time help arrives. Gerorgette and the villain meets his just doom. In the first act the scene is Deadman's Dock, Bay of San Francisco, with the Golden Gate in the distance. The second act shows an underground Chinese opium joint, the headquarters of the smugglers. The third act shows Sacramento Street, with a Chinese theatre, the Fong Ouy Club and the Palace saloon. It is the Chinese New Year, and the streets and houses are profusely decorated with Chinese lanterns and flags, and the Chinamen are garbed in holiday attire. This act also has a sensation. Three acrobats, as Chinamen, come upon the summit of which Gerorgette is carried rapidly across the stage from one balcony to another, and thus saved from the hands of the villain. In the final act the assembly room of the Fong Ouy Society is shown. The scenery throughout is elaborate and evoked applause. The co. is a strong one, and the first performance was remarkably good and free from hitches. Harrison J. Wolfe was acceptable as George Mack, the King of the Opium Ring, and George Wessels as Ironside, the father, were very good. M. J. Jordan as Wah Sing was excellent. W. J. Melville as the coon had little to do, but did it acceptably. Edward Gillespie, George Staley, Jay L. Packard, and Holmes Grover took good care of the Chinese characters. Other small parts were looked after by Frederick Goodman, William Trainor, Alexander Cameron, Charles Whyte, and James Hunt. Lizzie Mulvey plays a chic young dupe, Pearl Inman a good Dutch girl, Ada Boshell a typical Irish woman, Mary Stewart is a meek wife, and the last act Mulvey and Inman do a song and dance and a capital cake walk. Johnny on the Spot 6-11. Martin's U. T. C. co. 13-18.

The White Heather was presented at the

**Academy of Music Feb. 27-4. A Stranger in New York 6-11. London Life 13-18.**

The one hundred and thirty-first anniversary of the birth of Ireland's hero martyr, Robert Emmett, will be celebrated at the Bijou Theatre 5.

How Smith Met Jones is the title of the new play in which Florence Bindley will star next season. Miss Bindley and her husband, Charles Dittmar, will sail for Europe in April, and after a few engagements there the pair will return to this country to put on the new farce. The season is now being booked.

Manager Holmes has booked The Turtle for the Bijou Theatre this month.

A dress rehearsal of the new play, The King of the Opium Ring, was held at the Bijou Theatre here 25. Among the spectators were the members of A Female Drummer co.

Science Johnson, of this city, has signed as leading woman of the Frawley Stock co. for a Summer season at Washington, D. C.

J. F. Sullivan is manager of The King of the Opium Ring. Manager Blaney attended the performance 1.

Matters are practically settled as to the occupancy of the Academy of Music here for next season. The announcement that Mrs. Henderson and her son, Frank, would retire from the management of that house after this season has caused much regret among the theatregoers in this city. Nine years ago, when Manager William H. Henderson died, Mrs. Henderson assumed charge, with her son Frank as business manager, and since that time both have worked hard, conscientiously and honestly for the patrons of the house. No misrepresentations have ever been made about the performances given, and mothers have always felt a certain amount of security in letting their young children attend matinees at the Academy, knowing that Mrs. Henderson's watchful eye would be upon them. WALTER C. SMITH.

## MILWAUKEE.

The annual benefit of the local lodge of Elks was held at the Davidson Theatre Feb. 24, a large audience being in attendance. Members of the Thanhouer-Hatch and The Real Widow Brown cos. contributed to the programme. An interesting feature of the entertainment was the initial production of a one-act tragedy by Irving Brooks, entitled German Honor. The play is exceedingly well written, and contains some very strong and effective situations, that were vividly brought out by Frederick Paulding, Irving Brooks, and Nan Milfin, who comprised the cast. The play was distinctly successful, and the repeated curtain-calls testified the appreciation felt by the audience both for the clever author's work and the magnificent rendering it received. The entire benefit was a pronounced success, and netted a neat sum to the Charity Fund of the lodge. The Jefferson De Angelis Opera co. gave one performance of The Jolly Musketier at the Davidson 26 to a good house. Stuart Robson 2-4. Willie Collier 5-8.

At the Bijou, Walter Walker and a very clever co. opened a week's engagement in Bachelor's Honeycomb to a large and pleased audience. Mr. Walker scored an instantaneous hit in the leading role, and very satisfactory work was done by Maud Ream Stover, Mildred St. Pierre, Franklin Hill, Emil Hoch, and Della Stacey. Frank Lynden and George Morehead are also entitled to mention. A Parlor Match 5-11.

The Thanhouer-Hatch Stock co. gave a superb production of The Banker's Daughter at the Academy 27 to a full house. Frederick Paulding made his first appearance as a member of the co. in the role of De Carojac, and met with an overwhelming reception. Eugene Moore as Strelow, William Yerand as Westbrook, Lucius Henderson as Routledge, Irving Brooks as Babbage, Albert Gallatin as Lillian, Mary Davenport as Mrs. Holcombe, Frank B. Hatch as Phipps, Edwin Thanhouer as Brown, and Donald Bowles as Montvillais, all did excellent work, and formed an exceptionally strong and well balanced cast. Nan Milfin made her reappearance as Mrs. Brown, and was warmly received, and Meta Brittain, Samuel Lewis, E. A. Berthelet, and Baby Vavene added their quota to the general success of the production. The scenic settings were handsome and picturesque, and the piece ran with perfect smoothness. Mr. Barnes of New York 6-12.

The Rays in A Hot Old Time crowded the Alhambra 26, and gave an amusing and clever performance to a very appreciative audience. Johnny Ray can always be sure of a welcome here, his funny Irish characterization creating roars of laughter. Emma Ray shared the honors, Harry Hayes and Genaro and Bailey did good specialties, and the entire co. did full justice to the farce, which proved a veritable fund of merriment. Tammany Tigers 5-11.

At the Pabst the ever popular German Stock co. produced for the first time in America Max Halbe's Mutter Erde (Mother Earth). The occasion was a benefit to Albert Metzger, and a large house was the result. The play is illogically constructed and lacks interest, and though the co. did full justice to their respective roles, it cannot be said that the play was by any means a success. Der Salon Tyrolier, by Moser, will be given 1, and a benefit will be tendered to that very popular artist, Paul Wirth, 5, Mademoiselle Tourbillon being the bill.

The Arion Club has secured Teresa Carreno, the pianiste, for its concert, to take place at the Pabst Theatre 6.

Negotiations are now under way for a stock co. at the Alhambra, to open probably April 23. C. L. N. NORRIS.

## ST. PAUL.

Stuart Robson and his excellent co. presented his new comedy, The Meddler, at the Metropolitan Opera House Feb. 23-25 to large and appreciative audiences. Mr. Robson, as Francis Eli, gave an excellent rendition of the title-role. Marie Burroughs possesses rare dramatic ability. She was charming in the role of Mrs. Bancroft, playing the part with the quiet dignity that is due the character impersonated. Miss Burroughs is a favorite with St. Paul theatregoers. Theodore Babcock's Mr. Chandler was an intelligent and refined portrayal. Frank C. Bangs was happily cast as Captain Oliphant. Harold Russell does good work as Mr. Bancroft. George Pauncefort made the most of the part of Mr. Shirlew. Maude Granger as Mrs. Oliphant, Mrs. Robson as Mrs. Porter, and Gertrude Perry as Beatie Eli sustained their roles well. Phinney's United States Band 26 to select and delighted audiences. The Jolly Musketier 27-1 to full houses. The co. is strong in fresh young voices and clever artists. The opera is splendidly staged. The costumes are rich, and in keeping with the beautiful scenery and exquisite stage setting. The music is delightful; every solo number and each concerted piece was repeatedly encored. Mr. De Angelis is a comedian of recognized merit. He is decidedly clever as the Jolly Musketier. His comedy is enjoyable. Bertha Waltzinger's fine sympathetic soprano voice was heard to advantage in the most heartily encored. Maud Hollins has a sweet soprano voice and was charming in the role of Yvette. Van Rensselaer Wheeler carried the part of Francois with pleasing effect. He has a strong voice and acts well. Mr. Wheeler was a few years ago a local favorite in concerts in the Twin Cities. Harry Macdonough, as Didot Blanc, is a good second to Mr. De Angelis. Helene Fredericks, as Jacqueline, and Edith Hendee, as Marie, are very pleasing singers. Winand Blake, Joseph Smiley, Ole Norman do good work. The chorus is exceptionally good and deserves especial mention. Elks' entertainment 2, 3. De Wolf Hopper 6-8. West's Minstrels 9-11.

The Smyth and Rice Comedians, a very clever co., presented My Friend from India at the Grand Opera House 26-March 4 to full houses. Charles H. Bradshaw, as Erastus Underholt, carried the part with much spirit. Ernest Warde was excellent as Charles Underholt. George Mack, as A. Keen Shaver, played with good facial expression. Charles E. Mitchell gave a clever impersonation of Rev. James Tweedle. Thomas

Dodd was a typical stage policeman. Ethel Strickland was charming in the role of Marion Hayate. Mabel Strickland, a bright and very clever little actress, played Gertrude Underholt charmingly. Madge Otis was very pleasing and attractive as Bernice Underholt. Louise Arnot was decidedly good as Mrs. Beekman-Streete. Ada Gilman contributes considerable fun as Tilly. Vaudeville 6-11.

Phinney's United States Band will go to the Paris Exposition season 1900.

George A. Fair, an old-time theatrical manager in Chicago, was in the city 28, en route to the Pacific Coast.

Robert B. Mantell did a large week's business at the Grand Opera House 19-25. Manager M. W. Hanley, of that co., has brought many good attractions to St. Paul during the past thirty years, and Hanley, through his genial nature and courteous bearing, has made many warm friends here. GEORGE H. COLGRAVE.

## BUFFALO.

The patrons of the Star were agreeably surprised at the excellence of the production Mistakes Will Happen Feb. 24, 25. The play, which is termed a "farceful study," is one of the brightest comedies seen here this season, and the co. is exceptionally strong. The situations are new, the action, after the first act, is brisk, and the dialogue unusually clever. Charles Dickson as Tom Genowin was natural and showed a keen appreciation of the humorous lines allotted to him. His work was entirely satisfactory. Henrietta Crossman was pleasing to look upon and acted her part with rare good judgment. The charming presence of Ethel Knight, Mollison added brightness to the comedy, and she did much toward the enjoyment of the play. Carrie Behr was excellent, as was also Ada Eckert. Business good. James O'Neill enjoyed a highly successful engagement 27-1, rendering Monte Cristo, When Greek Meets Greek, and Virgilinus. Two of these plays are so well known as to need little criticism. Suffice it that Mr. O'Neill and his admirable co. gave entire satisfaction. When Greek Meets Greek proved to be decidedly interesting, and Mr. O'Neill's acting won enthusiastic approval. Of the supporting co. Elizabeth Baker, Frederick Hartley, and Edmund Breese deserve mention. La Belle Helene 2-4. James K. Hackett 6-11.

In Old Kentucky is always assured a big week's business at its annual presentation here, and the engagement this season has proved no exception. The Lyceum was crowded 27-4 with highly appreciative audiences. Effie Warner played the role of Madge Brierly and she did it well. The supporting co. was capable.

Manager John Laughlin was taken suddenly ill at the Lyceum Theatre during the Tuesday matinee of this week. He was removed to his home, where a speedy recovery is looked for.

John H. Meech has returned to this city after a prolonged absence in Chicago.

B. P. O. E., 23, expect to give a monster benefit in the near future. Negotiations are pending for the engagement of the minstrel co. of the Rochester lodge, which recently gave such highly successful performances in that city.

The Bands Rosen will be heard at Music Hall 4.

A morning paper recently stated that D. H. Hunt and Perry Landis, of Chicago, and Powell Crosley, of Cincinnati, were in the city looking for a site for a new theatre. It was further stated that the partially completed Metropolitan Theatre was the property which they had in view. Several other sites were looked at, but the prices quoted soon brought negotiations to an end. Mr. Eckhart, the president of the Metropolitan Theatre Co., had the following to say regarding the matter: "I do not want to sell the theatre. There is already \$27,000 invested there and it will take about \$30,000 to complete the structure. I have interested capital enough to complete the building. What I want now is the right kind of a man to whom to lease the house. Several persons are now negotiating for the lease, and when the deal is closed the theatre will be rapidly completed. The original plans, with the exception of the roof-garden feature, will be adhered to. The house will have a capacity of 1,800, and the policy will be to play first-class vaudeville. RENNOLD WOLF.

## DENVER.

At the Broadway Sousa's Band did the customary big business at four concerts Feb. 25, 26. This excellent organization and its brilliant leader were received enthusiastically. Denver Lodge No. 17, B. P. O. E., gave its first annual benefit 24. The theatre was packed. The programme, which was devoted to minstrel and vaudeville, made a big hit. The entertainment was produced under the efficient general direction of Joe Newman and the stage management of Frank Bassett. Those participating in the musical and minstrel features were Messrs. Chapman, Dooley, Leach, Stauffer, Middlekauf, Herria, Martin, Murray, Furlong, Taylor, Wallace, Throckbuck, Snyder, Wright, Taylor, Grant, Hutchins, Woodman, Johnson, Kenefick, Renard, Condon, Millett, Newman, Witter, Desmond, Hamilton, Draper, Mangold, Sargent, Sill, and Jones. The olio introduced Fred Mangold, the Helmeich Acrobats, Harry D. Martin, Draper and King, Joe Newman, Ransom and Rand, Living and Davis, and the animated song sheet. The entertainment was an entire success. R. E. Bell's School of Acting 22 gave a performance decidedly creditable to the pupils and to Mr. Bell. Three plays were presented. Sweethearts, The Setting of the Sun, and All in a Fog, and were capably handled. The students participating were J. C. Mylart, J. Flockhart, Margaret Allen, Nellie Hurley, L. Lafaye, Genera Perrault, Miss Melville, C. White, Verona Ernest, and Adeline Dunlap. Mr. Bell also took part. Upon the evening of 23 occurred the first annual faculty concert of the Academy of Music and a fine programme was delightfully rendered. Among the well-known musicians connected with the Academy and who appeared at this concert were Lucille Du Pre, Kate Norcross Yale, Frederic Howard, Grant Weber, Mrs. Rena Reed Wetzel, Raffaele Cavello, and Harry Kresen. Mae M. Putnam gave a reading and also played a duet with drapery. Grant Weber, a recent addition to Denver's musicians, has attracted much favorable comment by his clever Chopin interpretations, his sympathetic and musical touch being particularly suited to these works. Ellis Opera co. 6-8.

At the Tabor Tennessee's Partner drew good business 19-23. The play was well presented, and Jane Corcoran in the name part gave a sweet and interesting impersonation. Belle Archer in A Contented Woman 26-4.

A Boy Wanted did well at the Lyceum 18-25, and at the Orpheum Harry Jackson and co. gave their idea of Mr. Micawber. F. E. CARSTARPHEN.

## INDIANAPOLIS.

The largest audience of the season greeted the opening performance by the Grand Opera House Stock co. of The Senator Feb. 27. Each member was well cast and the play throughout was exceptionally strong. Howell Hansel gave a fine portrayal of the title-role. Hardee Kirkland as Count Von Strahl gave his usual fine interpretation, and Allen Patton received a good share of the plaudits as Lieutenant Schuyler. Frederick Conger was unusually well cast as Richard Vance. David Miles made the most of the character of Isaiah Sharpless, and Mr. Sheldon was good in the character of the Chinese Minister. Lavinia Shannon was unusually good as Mrs. Hillary. Miss Dally made a very sweet, sympathetic Mabel Denman, and Marion Berg was charming as Josie. Miss Bridges gave a good impersonation of Mrs. Schuyler, and Miss Field was well cast as Mrs. Armstrong. The performance was one of the best in every way of any yet given and crowded houses have been the result. Candide 6-11. Inocog 13-18.

The Alice Nielsen Opera co. made its second appearance here this season at English's 23, 24 and proved more popular than ever, the audiences at both performances being exceedingly large, second only to those at the performance of Cyrano de Bergerac. Standing room only was also

the feature at two performances of The Turtle 25. This much-talked-of French farce proved rather disappointing, although the cast was a good one. Otis Skinner 2-4. The Hermanns 6-8.

The Gay Matinee Girl drew fair houses at the Park 23-25. Darkest America 27-1 to good business. Good music and dancing and clever comedy work made an attractive programme. The Girl from Paris 2-4. Under the Dome 5-7. The Rays (return engagement) 8-10. At Gay Coney Island 13-15.

The Gay Matinee Girl closed its season here 25, the majority of the co. going to Chicago.

H. M. Talbott, of the managerial firm of Dickson and Talbott, has left for South Africa for a lengthy visit.

The annual Elks' Minstrels are announced for English's March 13.

Louis Westlyn Jones, of this city, has composed a coon song, entitled "My Soldier Man," that promises to make a hit. ALLEN E. WOODALL.

## MONTREAL.

The Turtle opened 27 to the biggest Monday night house that the Academy has had this season. Isabelle Evesson played Leonie with delicacy and refinement. Lillian Coleman makes a sweetly pretty Juliette, and Marion Ballou gives a very clever performance of the pert Angele. The play is beautifully staged. There is no genuine fun in it; it seems to depend on suggestiveness to make it go.

Himbo of Bombay, which opened to good business at the Queen's 27, is rather above the average of musical farce-comedies, and is interpreted by a cast of clever people, chief among whom are Lionel E. Lawrence, James Sturges, Mr. Springer, Miss Dix, and Miss Linden. A number of pretty songs and good specialties are introduced throughout the play.

Christopher, Jr., was produced by the Francals Stock co. 27 to good business. The play is bright, clean and wholesome, and is rendered in excellent style. Benjamin Horning, the new leading man, made his appearance as Christopher, Jr., and created a very favorable impression. His work is artistic, and shows care and study. Charlotte Deane's Dora Headway is one of the most charming things she has done, and her work in the last act was specially good. Nellie Callahan was a sweet and dainty Nellie Calt, and Alma Aiken and Esther Moore made the most of Mrs. Glib and Mrs. Calt. Drew Morton, as the silent tith, did an excellent piece of pantomime, which brought no end of laughs, and Richard Sherman deserves credit for his clever character sketch of Simpson. T. J. McGrane, Walton Townsend, and Harry W. Rich did their usual capable work, and Messrs. McHugh and O'Brien made the most of the parts allotted to them. A word of special credit is due to Scenic Artist P. J. Cunningham, for the beautiful setting of the Indian bungalow in the last two acts. Herr Von Palm headed the vaudeville bill, the other features of which were hardly up to the average. For Liberty and Love 6-11.

The Musketiers co., that will open at Her Majesty's 6, will arrive here 4. Max Heinrich and his daughter, Julia, gave song recitals in the Academy 24, 25, that were largely attended. W. A. TREMATNE.

## KANSAS CITY.

The opening of our magnificent new Convention Hall building was held Feb. 22, when two audiences of about 12,000 each assembled to listen to splendid concerts by Sousa's Band. After the evening concert a grand ball was held, at which about 5,000 people were in attendance. The building is for the use of all kinds of conventions and big shows.

The Brothers Byrne in Going to the Races was the attraction at the Grand Opera House 26-March 4. They gave a very lively entertainment, in which acrobatic and pantomime work was the particular feature. The sensational horse race was thrilling. The co. was fair. Von Yonson 5-11.

The Woodward Stock co. at the Auditorium gave The Girl I Left Behind Me 26-3 in an excellent manner. The scenery and settings were appropriate and the cast was strong. Frank Lindon as General Kennion was excellent, and Wilson Enos as Major Burleigh played the part well. Mr. Bennett as Private Jones got out all the comedy there was in the part. Bertha Creighton as Kate Kennion interpreted the part with great strength and in the emotional scenes was very effective. Lucy was charmingly played by Miss Macanley, and Mr. Burton played the Indian cleverly. A Social Highwayman 5-11.

The Ellis Opera co. will give two performances of opera 4, presenting Carmen in the afternoon and Cavalleria Rusticana and I Pagliacci in the evening.

At the Coates Opera House a big amateur production, entitled Cuba, was given 28, 1. About 250 people were on the stage, and the entertainment consisted of music, drama, art posing, and various features of a patriotic nature. Shore Acres 6-8. Jefferson De Angelis 9-11.

The Heart of Chicago was played by a competent co. at the Gillies Opera House 26-4 and good audiences were attracted. Under the Dome 5-11.

It is expected that the Orpheum management will provide all the amusements at Fairmount Park during the coming Summer season. FRANK B. WILCOX.

## COLUMBUS.

The Turtle played to the capacity at the Southern 24. While the co. was excellent, the play was a distinct disappointment. W. J. Ferguson and Sadie Martinot were the bright lights of the strong cast.

Alice Nielsen in The Fortune Teller played a return date of two performances 25, 8. R. O. being the rule for both. The entire house was sold out a week in advance. Victor Herbert dropped in on the co. and directed the orchestra. Alice Nielsen had a splendid reception, and Richard Golden, Joseph Herbert, Frank Rushworth, and Joseph Canthors deserved the praise they received for their excellent work. Jack and the Beanstalk 28, 1. The Lilliputians 3, 4. Otis Skinner 7, 8. The Hermanns 10, 11.

The School for Scandal, as produced by the Valentine Stock co. at the Grand 27-4, was one of the best mounted and costumed productions that this organization has yet given. Business was good. Grace Franklyn Lynch as Lady Teazle showed herself possessed of ability as well as beauty. Jay Quigley again distinguished himself in the role of Sir Peter Teazle. Robert Rogers, Jack Webster, Edward R. Mawson, and Kate Blanche as Lady Sneerwell did good work. Louise Mackintosh as Mrs. Candour was exceptionally pleasing. The minor roles were all handled well. The stage settings were a feature and were designed by Osborne Searle. The Ironmaster 5-11.

Robert Fitzsimmons and his vaudeville co. appeared at the High Street 23-25 and did good business. The performance was poor. At Finny Ridge did a good business 27-1. It is one of the best co. that has appeared at this house this season. There was not a weak spot in the entire co., and the work of David Higgins and George Waldron was especially good. Williams and Walker 2-4. A Hot Old Time 6-8. At Gay Coney Island 9-11.

Doc Freeman, manager of At Gay Coney Island, is spending a few days at his home here.

Herman Perlet was in the city 25. J. R. DAVIS.

## DETROIT.

At the Detroit Opera House Feb. 27-4 "Way Down East" drew large audiences. The staging of the play is beautiful. Some of the characters in it are splendidly drawn, and in the hands of the capable people who make up the co. handling the play a true and delightful interpretation is given of them. This is especially notable in the case of the character of Squire Bartlett, played by Odell Williams. There are several others though who deserve special mention. These are Forrest Robinson, Louise Gallawa, George Backus, Walter Hodges, Ella Hugh



Woods, and Frank Bell. Probably the best of all is Phoebe Davis, who finds splendid opportunity for her fine talents in the character of the heroine. William H. Crane 6-11.

At the Lyceum 27-4 Superba is the bill. Marie Wainwright 5-11.

Peck's Bad Boy is running at Whitney's Opera House 27-4. Isamu's Octorooms 5-11.

KIMBALL.

## PROVIDENCE.

E. H. Sothern was booked for the Providence Opera House Feb. 27-4, but in order that he might produce The King's Musketeers in New York, his time was taken by James K. Hackett, who presented Rupert of Hentzau. The Bride Elect 6-11.

At Taima Theatre 27-2, the Romain Stock co. presented The Queen's Shilling with satisfactory results. William J. Romain, Orr S. Cash, Harry Lane, Alethe Craig, and Louise Meredith played leading parts. A new feature inaugurated during this engagement was the presentation of a curtain-raiser, called The Lady or the Hair, by Ann Fletcher. The bright little sketch introduces Miss Fletcher in three different characters, and she makes the changes very quickly. There is a refinement about her work that, coupled with a charming personality, makes her a favorite with all who see her. The theatre was closed 3, 4, but will open 6 with An Unequal Match, which will run for the week.

The second concert of the season by the Arton Club, Dr. Jules Jordan, director, was given at Infantry Hall 28 before a good sized audience. Sullivan's The Golden Legend was sung by the club, the solo roles being taken by S. Marcha Craft, soprano; Gertrude Edmunds, contralto; George Leon Moore, tenor, and Gwilym Miles, baritone. H. Evan Williams was to have sung, but, owing to illness had to cancel his engagement, to the great disappointment of many.

Howard Kranz, the comic opera singer, is ill in this city.

Duncan Campbell has retired from the Romain Stock co., of which he was stage manager. The Star Theatre was so badly damaged by fire a short time ago that what remains must be torn down, and Proprietor Allen has given it to the poor of the city. The Inspector of Buildings will not allow another wooden building to be erected, and it is probable that Mr. Allen will put up a brick business block.

HOWARD C. RIPLEY.

## LOUISVILLE.

Otis Skinner, a popular Louisville favorite, paid his annual visit to Macaulay's Feb. 27-1, presenting Rosemary, which was seen for the first time here. The star and co. made the engagement one of the noticeably pleasant ones of the season. The Herrmanns 2-4. Modjeska 6-8.

Robert Fitzsimmons Vaudeville co. had a highly successful week at the Avenue 26-4. The Span of Life 5-11.

Two nights in Rome was the offering of the Meffert Stock co. at the Temple 27-4. The entire co. was seen to advantage.

The Ellis Opera co. will appear at the Auditorium 2 in Carmen.

Ann Fairchild has replaced Helen Desmond in the Meffert Stock co. Miss Desmond was called East on account of the serious illness of a relative.

James B. Camp is the local representative of the Ellis Opera co., and his name appears as business manager of the Auditorium during the engagement there.

"Jan Maclean" will lecture here 18.

It is more than probable that Daniel Quip and his lieutenant, J. B. Camp, will give Louisville amusement lovers a season of Summer opera, with first-class principals, a large chorus and popular operas at the Auditorium.

CHARLES D. CLARKE.

## NEW ORLEANS.

The Hopkins Stock co., at the St. Charles Theatre, presented The Great Diamond Robbery to crowded houses during the week Feb. 26-5. New and elaborate scenery was used in the production of this play, thereby making more effective the sensational character of the drama. Nellie Bourne daily gains in public favor and justly so, for her work is of the most conscientious and meritorious. The others in the co. are always to be relied on, and give satisfaction. The Danites 5.

Henry Miller, in Heartsease, was seen here 26-4. A Day and a Night 5-11.

The White Slave, presented by a fair co., was a popular price attraction here 26-4, and though it has been seen here repeatedly, the play has lost none of its popularity and continues to please. El Capitán 6-11.

The Scalchi Concert co. gave three performances at the Grand Opera House 2-4, under the auspices of the Daughters of the Confederacy. A crowded auditorium greeted the singers at every performance, and the enthusiastic reception tendered Madame Scalchi and her aggregation of singers was most flattering and deserved. Helen Nolde, Signor Canzio, Signor Alberti and Madame Scalchi were repeatedly encored.

## GALVESTON.

The ever welcome Bostonians, in the somewhat time worn Robin Hood, were warmly greeted by a large audience at the Grand Feb. 20. Jessie Bartlett Davis being indisposed, did not appear, and her absence was a sore disappointment, though Belle Chamberlain sang Alana-Dale acceptably. The Devil's Auction, despite its antiquity, drew fairly 21, and seemed to please as of yore. Tim Murphy, in The Carpet-bagger, 22 offered an excellent treat, and justly deserved the freely bestowed tokens of approbation of the appreciative though not overly large audience present. A cheap and inferior kinetoscope exhibition of the Sharkey-McCoy contest was shown before topography house 23. Scalchi Concert co. 24 attracted but a mere handful of people, due, doubtless, to the poor impression left last season, but few improvements have since been effected. El Capitán was capably rendered and thoroughly enjoyed 25, 26, although the attendance was not commensurate with the merits of the attraction.

C. N. RHODES.

## CLEVELAND.

At the Euclid Avenue Opera House, Maude Adams was seen in The Little Minister Feb. 27-4. Hotel Topsy Turvy 6-11. William H. Crane 13-18.

The Ralph E. Cummings Stock co. was the attraction at the Lyceum Theatre 27-4, playing A Gilded Fool. My Friend from India 6-11.

At the Cleveland Theatre, The Wheel of Fortune held the boards 27-4. Through the Breakers 6-11.

Maurel will be heard at Association Hall 6.

Charles King, an old Cleveland boy, late with the Neill Stock co., Cincinnati, is visiting his mother in this city.

A new theatre is to be built near the Star Theatre, and will be devoted exclusively to vaudeville. According to the newspapers it is to be a magnificent playhouse of the modern type. It is said that the opening will be July 1, and that Martin Manning will manage it.

WILLIAM CRATON.

## MINNEAPOLIS.

Shore Acres, which, despite its age, seems to have lost none of its attractions for local theatregoers, opened a brief engagement at the Metropolitan Theatre 23 to excellent business. The Naphaniel Berry of Archie Boyd was a splendid characterization. Atkins Lawrence won marked favor as Martin Berry. William H. Burton made an admirable Josiah Blake. Herbert Lansberg was happily cast as Sam Warren. George K. Henry was a favorable impression as Mrs. Berry, and Miss Falls was a satisfactory Helen Berry. The play was mounted admirably. Jefferson De Angeli 2-4.

Robert B. Mantell and a co. of more than or-

inary ability opened a week's engagement at the Bijou Opera House 26 in The Face in the Moonlight. This was Mr. Mantell's first appearance in this city at popular prices and the house was packed to the doors. A Secret Warrant, Monbars, Romeo and Juliet, Othello, and Hamlet filled out the week. My Friend from India 5-11.

A local amateur co., headed by Marie Moore, who has had some professional experience, gave a production of Arabian Nights at Century Hall 24. The performance was preceded by the curtain-raiser, Drifted Apart, in which Miss Moore and E. C. Joy took the roles of Lady Gwendoline and Sir Jeffrey respectively. As the Gutta Serena Girl in the comedy Miss Moore made a most emphatic hit and gave evidence of much ability.

The closing concert of the Danz Symphony Orchestra was given at the Metropolitan Theatre 26, before a large and appreciative audience.

F. C. CAMPBELL.

## PITTSBURG.

Through the Breakers, a sensational character play by Owen Davis, opened a large house at the Bijou Feb. 27, and did well all week. Casey's Wife 6-11.

At the Duquesne, What Happened to Jones was the attraction 27, opening to a good sized house. Joe Hart's Specialty co. 6-11.

The Fortune Teller, with Alice Nielsen and a strong co., opened 27 at the Alvin. Next week, The Liliputians, in The Golden Horseshoe.

The stock co. at the New Grand Opera House presented Aristocracy 27 to a large house. Dr. Bill next week.

E. J. DONNELLY.

## OMAHA.

At Boyd's Theatre The Prisoner of Zenda Feb. 24, 25. Von Yonson, with Ben Hendricks in the title-role, secured the usual large Sunday audience 26. Shore Acres 3-5. Jefferson De Angeli 7.

J. R. RINGWALT.

## CORRESPONDENCE

## ALABAMA.

MOBILE.—THEATRE (J. Tannebaum, manager): Otis Skinner in Rosemary Feb. 17, 18 to delighted audience. Mand Durbin shared honors with the star. Wilbur Opera co. 20-25 in Carmen. The Queen's Lace Handkerchief, Gifford-Gifford, The Two Vagabonds, The Bohemian Girl, La Mascotte, The Black Hussar, and The Mikado; business good. Murray and Mack 27. Peters Comedy co. 28-4.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs and Theism, managers): Aubrey's Dramatic co. (return engagement) Feb. 21-25 in The Land of the Living. Dangers of a Great City, My Uncle from India, and A Jealous Woman. MacLean-Tyler-Hanford co. 1, 2.

MONTGOMERY.—THEATRE (S. E. Hirsch and Brother, managers): Under the Red Robe Feb. 22. Dorothy Morton Opera co. in Fra Diavolo to fair business. Murray and Mack in Finnegan's Ball 1. Henry Miller 7.

TUSCALOOSA.—ACADEMY OF MUSIC (Cochrane and Rabitte, managers): Fadette's Women's Orchestra gave a delightful concert Feb. 24; large audience. Alta Heywood 1.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Dorothy Morton Opera co. Feb. 22; poor business. Murray and Mack in Finnegan's Ball 2. The White Slave 4.

## ARIZONA.

PHOENIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): Andrews Opera co. pleased all Feb. 23-5. Why Smith Left Home 3. Rose Stillman co. 13-18.

TUCSON.—OPERA HOUSE (A. V. Grosetta, manager): The Bostonians Feb. 25 in Robin Hood and The Serenade; big business; performances excellent. Why Smith Left Home 4.

## ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. L. Thompson, manager): The Herrmanns Feb. 19; small audience; fair performances. A Day and a Night 20 packed house; good performance. Roland Reed in His Father's Boy to crowded house 21; splendid performance. The Dazzler 22; good house; fair co. The Highwayman 27. Aubrey Dramatic co. 28-7.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): The Dazzler Feb. 20; excellent performance; large house. The Signal of Liberty 4. Devil's Auction 10.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): The Dazzler Feb. 21; fair house. A Day and a Night to fair house 22.

## CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Why Smith Left Home drew largely Feb. 23-5; performance excellent. The Bostonians 27-4. The Sign of the Cross 5-11. Black Patti's Troubadours 12-18.—BURBANK THEATRE (Clark A. Shaw, manager): Janet Waldorf closed a successful engagement 25, appearing during the week in Camille, Ingeborg, The Lady of Lyons, Romeo and Juliet, and Much Ado About Nothing. The Spider and the Fly 26-4.—ITEMS: Jessie Constant, of Why Smith Left Home, is an erstwhile Angeleno, her husband, W. W. Constant, having been for several years treasurer of the Los Angeles. Mrs. Constant, who has a beautiful soprano, was warmly welcomed and was the recipient of handsome floral offerings on the opening night.

OAKLAND.—MACDONOUGH THEATRE (Gottlieb Marx and Co., lessees): James-Kidder Wardle co. presented The School for Scandal, Othello, and Macbeth Feb. 20-22; packed houses; receipts \$3,650; excellent co. Hi Henry's Minstrels 23-25; fair but enthusiastic houses. Black Patti's Troubadours 1, 2. Sousa's Band 7.—DEWEY OPERA HOUSE (F. S. Cutler, manager): Cutler's co. presented Hazel Kirke 20-26; good business; play well produced. Same co. in Foggy Ferry 27-5. Morosco's Stock co. 6-12. John L. Sullivan co. 13-19.—ITEM: Isador Ash, lessee of the Dewey Opera House, has recovered from his serious illness, and is once more about.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Why Smith Left Home Feb. 17; good co.; business good. Hi Henry's Minstrels 18; entertained a good house. Morosco's Stock co. opened for a week 20 in Held by the Enemy. Other plays: Trilby, My Partner, The Cherry Pickers, Oliver Twist, and Roger La Honte; good co.; good attendance. Black Patti's Troubadours 27, 28.—AUDITORIUM THEATRE: Dark.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Belle Archer in A Contented Woman Feb. 4; very large business. Nance O'Neil in The Jewess 8; large and enthusiastic audience. Sam T. Shaw co. 20-22. Black Patti's Troubadours 4. The Bostonians 10. Sousa's Band 12. Pousa Cafe 17. Melbourne McDowell and Blanche Walsh 22, 23.

STOCKTON.—YOKEMITE THEATRE (Charles P. Hall, manager): Why Smith Left Home drew a packed house Feb. 18; excellent performance. Melbourne McDowell and Blanche Walsh 27, 28. Black Patti's Troubadours 3. The Bostonians 11.—AVON THEATRE (George Simpson, manager): Dark.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

## COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Von Yonson Feb. 21; small business. A Contented Woman 24. S. R. O.; good co.; headed by Belle Archer. Sousa's Band 27; crowded house.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Ben Hendricks Feb. 20 in Von Yonson to large audience. A Contented Woman 23; crowded house; patrons delighted. The Pay Train 25 to S. R. O.

GREELEY.—OPERA HOUSE (W. A. Henton, manager): Lieutenant Carden, lecture, Feb. 21; large business. South Before the War 1. F. E. Brooks 2. St. Perkins 6-11.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): A Contented Woman Feb. 21 canceled. All Aboard 27. Sousa's Band 28. Coon Hollow 7.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin

A. Haskell, manager): John L. Sullivan co. Feb. 20; large and pleased audience. Sousa's Band 28.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Tennessee's Partner Feb. 20 canceled.

## CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Burton Holmes lectured to large house Feb. 25 and received extensive praise for the beauty of his pictures. Mrs. Fiske 24, 25 in A Bit of Old Chelsea and Love Finds a Way, Magda, and Toss of the D'Urbervilles. Mrs. Fiske must have been flattered by her reception and newspaper notices. Her appearance always draws a refined and cultured audience. The Wilbur Opera co., with Corinne and living pictures, caused the S. R. O. sign to be displayed at every performance 27-4. The extensive repertoire was agreeably rendered and every one felt that they got their money's worth. Corinne, always a favorite, made a big hit, her songs being redevalued until she was hoarse. Burton Holmes a. Knickerbocker Athletic Club minstrel 7. "Jan Maclean" 8. Burton Holmes 13. William Gillette 14, 15. The Belle of New York 17, 18. Burton Holmes 20. Della Fox (return) 21. The Geisha and The Circus Girl 22, 23. Kellar 24, 25.—GRAND OPERA HOUSE (Brood and McKenna, managers): Steve Brodie 23-25 in On the Bowery packed the theatre. The play has been brought up to date and was well given. Monte Carlo Feb. 27-1; large receipts; capital performance. The Heart of the Klondike 2-4. Parisian Widows 6-4. Two Little Vagabonds 9-11. Rose Hill's English Folly co. 27-29. The Sunshine of Paradise Alley 30, 31.—ITEMS: S. Z. Poll will start work on his new theatre at once. The new theatre will be fireproof, 237 feet deep, with a width on Church Street of 54 feet. The orchestra and stage will be on the ground floor, the main entrance to be a corridor 15 feet wide and 80 feet long. There will be two balconies, twelve boxes and total seating capacity of 1,600. There will be eighteen exits and in addition to the main entrance there will be an entrance on George Street. The architects claim that the building can be emptied in three minutes. There will be fifteen dressing-rooms; the stage will be 36 feet deep and 34 feet wide.—Horace Wall announces that he will call his theatre The Apollo, and that it will be ready at the opening of next season. The theatre will be 56 feet wide and 160 feet deep and will take in the old New Haven Opera House.—The G. A. R. will offer a week of comic opera at the Grand the first week in April. Captain Eddy, of Boston, will be in charge, and the cast will include nearly 300 well-known amateurs.—Tyrone Power was entertained at the University Club while here with Mrs. Fiske 24, 25.—Mr. and Mrs. G. B. Bunnell are stopping in Bridgeport for a month. Mr. Bunnell, when asked about the success of five theatres in the city, said: "The more the merrier."—The management of the Grand say that since they have booked combinations their business has doubled, especially at matinees.—The Symphony concert 25 was one of the events of the week. The cello playing of Miss Gaertner was the most entertaining number on a well-arranged programme.—The Monte Carlo Girls co. came here by boat 26 and had one of the roughest nights on the Sound in the history of the Star Line. Mary Lawrence was thrown through her stateroom window and others were badly bruised by being hurled out of their berths.

JANE MARLIN.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): Wilbur Opera co. finished the week of Feb. 30 with the orchestra in the wings. The Waite's Stock co. 27-4, with Annie Louise Ames in the leading roles; large and pleased audiences. Repertoire: Wife for Wife, The Lady of Lyons, East Lynne, That Dangerous Woman, The Beggar, and The Gray Queen. Miss Ames exhibited dramatic ability. Between the acts Raymond Moore sang and the Elmore Sisters danced. James A. Herne 8, 9. Secret Service 16, 18.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): Daughters of the Poor 25-25 interested good audiences. The Heart of the Klondike 26, 1 had many strong melodramatic climaxes augmented by special scenery. Large audiences attended. Dainty Duchess co. 25. The Stow-away 6-8. Parisian Widows 9-11.—ITEMS: The Wilbur Opera co. closed their week's engagement at Parsons' with a concert Sunday, the attendance at which was handicapped by a severe storm. Pleading sinners were rendered.—A small blaze occurred in the files at Parsons' Theatre 26 at noon time, the cause of which is unknown. The automatic sprinklers recently put in worked to a charm and extinguished the conflagration before the arrival of the fire engines.—Annie Louise Ames established herself as a great favorite on her first appearance here as a star, and made many friends at the reception she held after the matinee.—Manager Brood of the Grand Opera House, New Haven, was a visitor at Parsons' on the opening of the Waite Stock co. A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, manager): Mrs. Fiske in Toss of the D'Urbervilles Feb. 25 to enthusiastic audience and abundant applause. Julia Marlowe in Collette 25. George W. Wilson co. opened in The Social Outcast 27, followed by Your Uncle Dudley, Lady Audley's Secret, Our Boys, The Cricket on the Hearth, The Inquisitive Dork, The People's Lawyer, The Guy-Ror, and The Messenger from Jarvis Section. The cast was large and satisfactory and the specialties better than those of other repertoire co.s. seen here. Wilbur Opera co. 6-11.—SMITH'S THEATRE (Edward C. Smith, manager): Vandeville, headed by Diana and Weber's Dainty Duchess, returned 26-1 and sold standing room at each performance, breaking the house record. The Smedley Children headed a good Little Lord Fauntleroy cast 2-4. Wills Brothers 6-8. A Guilty Mother 9-11.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Wills Brothers 2-4 opened to good business and are supported by a good co. Repertoire: What Happened to Jawsmith, In Atlantic City, and Two Old Cronies. Waite's Stock co. 6-11. George W. Wilson co. 13-18. Shenandoah 31.—ITEMS: John E. Mitchell, manager; Dark. The Klondike, visited his home in this city 27. Mr. Sheehan will join The Stowaway 4.—Umpire T. H. Connelly, of the National League, is the guest of Associate Manager T. J. Lynch, of the Russwin Lyceum.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Himmelman's Ideals opened for a week Feb. 27 to a large house; co. excellent. Play presented: Eagle's Nest, The Planter's Wife, The Golden Grant Mine, The Life Guard, Cuba Libre, North and South, The Great Northwest, and Fanchon the Cricket. ITEM: Bert Patrick, a Norwich boy, is a prominent member of the band of the Ideals and he and his bride, May Finkle, of the same co., are receiving much attention during their stay in town.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Wills Comedy co. Feb. 27-1 to packed houses; performances excellent. Repertoire: Atlantic City, Sweethearts and Wives, and Two Old Cronies. Specialties pleasing. The Heart of the Klondike 9. Howard Athenaeum Opera co. 11. Hazel Kirke 13. Young Mrs. Winthrop 14. Sowing the Wind 17.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): The Turtle played a fair-sized audience Feb. 24. John Drew in The Liar 27.—JACQUES OPERA HOUSE (Jean Jacques, manager): Callahan's Faust pleased good audiences 23-25. A good co., including the Smedley Children, appeared in Little Lord Fauntleroy 27-1 to good business. Monte Carlo Girls 2-4. New England Opera co. 6-11.

WINDLETTOWN.—THE MIDDLESEX (Middlesex Insurance Co., managers): Two Little Vagabonds 7. A. Hearne 10. Kellar 17. Under the Red Robe 21.—MCDONOUGH THEATRE (W. J. Berrie, manager): Gus Hill's New York Stars Feb. 24; good business. Howard's Athenaeum co. 7. Wills Brothers 9-11. Lang's Operatic Burlesquers 15.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Waite's Stock co. Feb. 23-25 presented last half of week Carmen, East Lynne, and The Two Kids to the largest business ever done here by a repertoire co., giving satisfaction. Two Little Vagabonds 7.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): Vance Comedy co. Feb. 23-25 in The Limited Mail, Patent Applied For, The Hidden Every performance. Side Tracked 7.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Warolgue Feb. 25; small audience. Lang's moving pictures 8. Wills Brothers 13-15. The Octoroon (local) 17.

TORRINGTON.—OPERA HOUSE (F. R. Matthews,

## At a Cafe

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manager: Lyceum Comedy co. canceled. Sid Tracked 8. Professor Carpenter, hypnotist, 13-15. Robert Emmett (local) 17.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Edison's moving pictures 1. Under the Red Robe 18. Tennessee's Partner 24.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Boston Howard Athenaeum Specialty co. 8. Edison moving pictures 7.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Howard Hypnotic co. 2-4.

## DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (James K. Baylis, manager): Pousa Cafe Feb. 21; poor performance; fair house. Henry Miller presented Heartsease 22. The Heart of Chicago 23; good business. Primrose and Duckstader's Minstrels 27; big house. A Stranger in New York 28; large audience. Kellar 2. Remember the Maine 3, 4. Bennett and Moulton co. 6-11.

## FLORIDA.

ST. AUGUSTINE.—GENOVA'S OPERA HOUSE (B. Genova, manager): Peters and Green Comedy co. in Life in the Klondike Feb. 29 and A Mysterious Coon 21; poor performances; slim houses. Dolson and King's Rip Van Winkle 25. Murray and Mack's 26.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Indiana University Mandolin and Glee Club Feb. 22, 23; small houses. Murray and Mack's Finnegan's Ball 28.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Joe Ott in Looking for Trouble Feb. 22; good business. Under the Red Robe 24. Baldwin-Melville co. 27-4.

TAMPA.—AUDITORIUM (John N. Phillips, manager): Hettie Bernard Chase co. Feb. 27-4.

## GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): Eunice Goodrich co. in Want-4-a Husband Feb. 23-25 to large house. Under the Red Robe 27, 28. Baldwin-Melville co. 1-4. Primrose and Duckstader's Minstrels 8. Henry Miller 10. The Last Paradise 13. Murray and Mack 14. A Day and a Night 17. El Capitán 22.

THOMASVILLE.—OPERA HOUSE (T. L. Spence, manager): Joe Ott in Looking for Trouble Feb. 27; excellent performance; good house. Murray and Mack in Finnegan's Ball 7.—ITEM: Mrs. Trumbull, of the Murray and Mack co., has many friends in this place, where she spent several winters prior to her appearance on the stage.

MACON.—ACADEMY OF MUSIC (Henry Kotter, manager): Under the Red Robe Feb. 23. Joe Ott in Looking for Trouble 25; good business; general satisfaction. Henry Miller 8. Primrose and Duckstader's Minstrels 9. A Day and a Night 16. MacLean-Tyler-Hanford co. 17.

BRUNSWICK.—GUELTHORPE AUDITORIUM (Hugh Porter, manager): The Dolson and Rink co. presented in a very acceptable manner Rip Van Winkle, with Samuel W. Glen in the title role, Feb. 27. Murray and Mack in Finnegan's Ball 7.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): Joe Ott in Looking for Trouble Feb. 25; large and delighted audience. A Breezy Time 28.

NEWNAN.—RESEE OPERA HOUSE (A. C. Pousa, manager): Schubert Symphony Club Feb. 27 pleased a good audience. Alta Heywood co. 9.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): May's Royal Entertainers Feb. 20-22; medium audiences. Joe Ott 28.

WAYCROSS.—JOHNSON'S OPERA HOUSE (F. B. Trent, manager): Samuel W. Glen in Rip Van Winkle Feb. 25; good house; performance good.

## IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Finney, manager): Grand Opera co. Feb. 23 to capacity; every one pleased. Repertoire: Bocaccio, The Mikado, The Bohemian Girl, Said Pasha, The Two Vagabonds, Martha, Othello, and The Brigands. Lewis Morrison 27. McEwen 27-4.—SONSA OPERA HOUSE (Spraul Henderson, manager): Edison projectoscope 23-25 to good houses.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): L. R. Stockwell in A Midnight Bell Feb. 22; good house; pleased audience. Lewis Morrison 14.

## ILLINOIS.

SPRINGFIELD.—CHATTERTONS OPERA HOUSE (George Chatterton, manager): A Cheerful Idiot Feb. 19; small audience; performance poor. Vanity Fair 20 to a large and enthusiastic audience. Ralph Johnstone and Newell and Shevett scored heavily. Sousa's Band 21; appreciative audience. Pudd'nhead Wilson pleased a large audience 22. What Happened to Jones 23; fair audience pleased. The Girl from Chili and the "Baroness Black" failed to please; drew a small audience 26. Daniel Sully 30. The Gormans 4. Jack and the Beanstalk 7. The Evil Eye 8. Gayest Manhattan 10. Ferris Comedians 13-18.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): What Happened to Jones Feb. 23; business light; performance excellent. My Daughter's Husband 26; big house. Willard Newell in Cyrano de Bergerac 27; fair business; performance unsatisfactory. The Charlatan 1. Hans Hanson 5. The Prisoner of Zenda 6. The Rays in A Hot Old Time 12.—AUDITORIUM THEATRE (A. B. Waterman, manager): Redmond Dramatic co. opened for a week 26 in Myrtle Fern, The Sailor 27. Cashier 28. Worth a Million 1; business very satisfactory.

FREEDPORT.—GR



**Boston 3.** The Evil Eye 10. Tim Murphy 15. Ferris Comedians 20-25.—**ITEM:** Manager Foley, of the Broadway, is expected home from the Azores in April.

**PARIS.**—**SHADOFF'S OPERA HOUSE** (L. A. G. Shadoff, manager): What Happened to Jones, with John Allison as Jones, to a large house Feb. 23; every one pleased. The Gormans in Mr. Beane from Boston 25; good house and performance. The Evil Eye 7. Tim Murphy 15.—**ITEM:** On Feb. 23 Mr. Shadoff finished his twenty-fourth year as manager of the Opera House.

**QUINCY.**—**EMPIRE THEATRE** (Chamberlin, Harrington and Co., managers): Blondell and Fennessy co. in A Cheerful Idiot and A Jay on Broadway Feb. 21, 22; packed crowded house. Pitts and Webster in My Daughter's Husband 23; fair attendance. Willard Newell in Cyrano de Bergerac 24; good audience. What Happened to Jones 1. Hogan's Alley 2.

**LEWISTOWN.**—**BRADLEY'S OPERA HOUSE** (Bradley and Griffith, managers): Sharpplay's Lyceum Theatre co. opened for a week Feb. 27; satisfactory performance. Repertory: A Wonderful Woman. A Yankee in Cuba. Canille. After the Ball. My Mother-in-Law. A Celebrated Case. Gorton's Minstrels 9. Macdurt Concert co. 13. Canadian Jubilee Singers 17.

**BLOOMINGTON.**—**GRAND J. T. Henderson, manager:** What Happened to Jones Feb. 23; large and pleased audience. Hogan's Alley 23; good business.—**CLAYTON** (William Peterson, manager): Heroes of 1877, 23; good business.

**ALTON.**—**TEMPLE THEATRE** (Harrison and Cascard, managers): The Plink Feb. 23, 24; 8. R. O.; audience pleased. Marks' U. T. C. 25; fair business; stormy night. Hogan's Alley 5.—**ITEM:** W. M. 96, manager of the Temple Theatre, was formerly manager of the Temple Theatre, and our townspeople turned out en masse to greet him.

**DECATUR.**—**POWERS' GRAND OPERA HOUSE** (J. F. Given, manager): What Happened to Jones Feb. 23; audience pleased. Pudd'nhead Wilson 23; good business. De Wolf Hopper in The Charleston 27; large and enthusiastic audience. John Martin's Secret 7. The Evil Eye 9.

**GALESBURG.**—**AUDITORIUM** (F. E. Berquist, manager): Daniel Sully in Uncle Bob pleased a good house Feb. 21. What Happened to Jones 24 scored a hit with good attendance. Hogan's Alley 1. De Wolf Hopper 2. Hall-Winters co. 4-11. The Evil Eye 14.

**JACKSONVILLE.**—**GRAND OPERA HOUSE** (Barnes and Luttrell, managers): Willard Newell in Cyrano de Bergerac Feb. 23; largest house of season; disappointed audience. What Happened to Jones 25; poor business; bad weather. Bryan's Comedians 27-4. Gayest Manhattan 11.

**LA SALLE.**—**ZIMMERMANN OPERA HOUSE** (E. C. Zimmermann, manager): Daniel Sully Feb. 23. Uncle Bob owing to bad weather had only a small house, but good satisfaction. Newell's Cyrano de Bergerac 25. Hans Hanson 3.

**PANA.**—**NEW GRAND** (Lou Haley, manager): The Beggar Prince Opera co. began a three-nights' engagement Feb. 21 to a large house in The Beggar Prince. The Mikado 21 and Said Pasha 22, both to small houses.

**ROCK ISLAND.**—**HAMPER'S THEATRE** (Steve F. Miller, manager): Murray Comedy co. Feb. 23, presenting A Fatal Error. Forget Me Not. Uncle John's in Town. Hogan's Troubles. An Unequal Match. and Tris; good co. and business. A Cheerful Idiot 5.

**OTTAWA.**—**SHERWOOD OPERA HOUSE** (T. B. Farrell, manager): Owing to inclement weather, Daniel Sully presented Uncle Bob Feb. 23 to a small but pleased audience. Clay Clement 1. Hans Hanson 4.

**ROCKFORD.**—**OPERA HOUSE** (C. C. Jones, manager): Uncle Bob Feb. 22; large house. A Bachelor's Honeycomb was well received by a fair house 23. Hans Hanson 25; small house; stormy night.

**CHAMPAIGN.**—**WALKER OPERA HOUSE** (C. F. Hamilton, manager): Son's Band Feb. 23; pleased a good audience. What Happened to Jones 21; good house pleased. The Gormans in Mr. Beane from Boston to light business 24.

**DANVILLE.**—**GRAND OPERA HOUSE** (Alexander McCurdy, manager): Pudd'nhead Wilson Feb. 24; large house. The Gormans in Mr. Beane from Boston 25. On account of a very stormy night, the house was small.

**MURPHYSBORO.**—**LUCIER'S OPERA HOUSE** (J. J. Friedman, manager): Ferris' Comedians opened for a week Feb. 27. On the whole, good house and satisfaction. The Hero of Manila 5.

**AURORA.**—**OPERA HOUSE** (J. H. Plain, manager): Byrne Brothers in Going to the Races Feb. 23; pleased a full house. Clay Clement in The New Dominion pleased a large audience 26. Hans Hanson 2.

**STERLING.**—**ACADEMY OF MUSIC** (M. C. Ward, manager): A Bachelor's Honeycomb Feb. 21; satisfied a large audience. A Bunch of Keys 7. Robert B. Mantell 18.

**CANTON.**—**NEW OPERA HOUSE** (J. Frank Head, manager): Daniel Sully in Uncle Bob was appreciated by a small audience Feb. 22. My Daughter's Husband 25; business good.

**ELGIN.**—**OPERA HOUSE** (Fred W. Jencks, manager): A Bachelor's Honeycomb Feb. 22; delighted a good audience. Clay Clement in The New Dominion 27 made a good impression on a fair audience.

**STREATOR.**—**PLUMS OPERA HOUSE** (J. E. Williams, manager): Daniel Sully in Uncle Bob Feb. 24; excellent performance; good business. Clay Clement 2. Newell's Cyrano de Bergerac 7.

**SOUTH CHICAGO.**—**NEW CALUMET THEATRE** (John Connors, manager): John Griffith in The Avenger Feb. 23; good audience. Uncle Josh Sprucey 3. Town Topics 5. A Bunch of Keys 12.

**DIXON.**—**OPERA HOUSE** (F. A. Truman, manager): Uncle Josh Sprucey Feb. 24; gave satisfaction to 8. R. O. A Bunch of Keys 4. Darkest America 10. Hans Hanson 14.

**GOLINE.**—**WAGNER OPERA HOUSE** (R. H. Taylor, manager): Beach and Bowers' Minstrels Feb. 25 to 8. R. O.

**MATTOON.**—**THEATRE** (Charles Hague, manager): What Happened to Jones Feb. 24; good business and co.

**CLINTON.**—**RENNICK OPERA HOUSE** (J. B. Arthurs, manager): Dark.—**NEW OPERA HOUSE** (J. B. Arthurs, manager): Beggar Prince Opera co. 6.

**JOLIET.**—**THEATRE** (William H. Hulsebier, manager): Going to the Races Feb. 21 gave satisfaction to big business. Wilson Theatre co. 3, 4.

INDIANA

**MARION.**—**GRAND OPERA HOUSE** (E. L. Anderson, manager): The Heroes of 18 (local) Feb. 22 was well patronized and fairly entertaining. The High Rollers 23-25; packed the house at each performance. It was the best burlesque that has been seen here, abounding in catchy songs, beautiful costumes and scenery and pretty girls. Ben Walker, Mackie and Walker, the Washburn Sisters, Tom Nolan, Cora White, and Mlle. Fabiani were notably good. Darkest Russia faced a crowded house 26, giving a performance that was finished to the smallest detail. The co. is a very strong one and the characters ably portrayed. Walter Wilson, Harry D. Byers, Katharine Willard, Lillian Lainsie, and Alta Perry were excellent. The Chaparral (local) 1. Pudd'nhead Wilson 3. Richards and Pringle's Minstrels 4. Modjeska 8. The Late Mr. Early 11. Town Topics 13. Haverly's Minstrels 15.—**ITEM:** J. B. Dickson, of Anderson, will manager the Harrison Park Casino at Terre Haute the coming summer.—8. H. Newbaum, of the Marion Conservatory of Music, will take part in a concert at Rock Island, Ill. 2.—The local lodge of Elks will make up a large party to attend the Muncie Street Fair, which is in the hands of Muncie Elks and will be given soon. It is the intention to make this the first annual State meeting of Elks and to form a State convention to meet at least once a year.

**EVANSVILLE.**—**GRAND** (King Cobbs, manager): The Hermanns Feb. 25; fair house; stormy night. Pudd'nhead Wilson drew a good house 27. Roland Reed 1. Modjeska 3. The Turf 9. The French Maid 18. Frodo's (J. J. Groves, manager): Frank's Art Tour 23-25; fair houses. The Gormans 26 in Mr. Beane from Boston; good house; good performance. The Span of Life 12. The Late Mr. Early 10.

**LOGANSPORT.**—**DOLAN'S THEATRE** (William Dolan, manager): Mr. Beane from Boston to fair house Feb. 21. The Gormans and Joe Harrington were clever. The singing of Frank Onslow and J. Willard Squires was well received. Specialties were new and up to date. Gilmore and Leonard in

Hogan's Alley to fair house 25. Master George Mack delighted the audience with his singing. Snyder and Buckley made hits. Pudd'nhead Wilson 2.

**SOUTH BEND.**—**OLIVER OPERA HOUSE** (J. and J. D. Oliver, managers): Modjeska in Mary Stuart 11.—**AUDITORIUM** (H. G. Sommer, manager): Alice Nielsen in The Fortune Teller Feb. 22 filled the house, giving a fine performance. The Heart of Maryland 24 drew a good house; general satisfaction. The Real Widow Brown 26 to light business. Holden Comedy co. 24. Brooke's Band 7. Pudd'nhead Wilson 8.

**ANDERSON.**—**GRAND OPERA HOUSE** (J. B. Dickson, manager): Superba Feb. 23, 24; excellent performance: 8. R. O. Girard Inter-Ocean Vaudeville co. to fair business 25; performance poor. The Passion Play pictures to good business 26. The Falga opened for a week 27 to 8. R. O.; performances fair. Repertory: Harvest. A Sailor's Love. East Lynne. Forgotten. Forget Me Not. and Ten Nights in a Bar Room.

**ELWOOD.**—**OPERA HOUSE** (Joe A. Krader, manager): Elks' minstrels Feb. 21 were an entire success. 81 Plunkard to 8. R. O. 25. A Jay in New York 27. 28; fair business. Specialties of George Leslie. Mond Nugent, and William Jerome were excellent. Richards and Pringle's Minstrels 3. A Missouri Girl 5.—**ITEM:** A Jay in New York left here for New York to reorganize for a Spring tour.

**HARTFORD CITY.**—**VAN CLEVE OPERA HOUSE** (W. L. Van Cleave, manager): Murray and Mack in Finnegan's 20 Feb. 22 to capacity; excellent performance. Darkest America 24 to 8. R. O. Alexander Leonard co. opened for a week 27 in The Power of Love to 8. R. O.; co. fair. The Two Johns 10. Other People's Money 15.

**KOKOMO.**—**OPERA HOUSE** (F. E. Henderson, manager): A Country Merchant Feb. 23; poor house. Elks' minstrels 2; enjoyable performance; receipts, \$200. 81 Plunkard pleased a large audience 24. Darkest Russia (return date) 27; excellent performance; good house. Pudd'nhead Wilson 4. Richards and Pringle's Minstrels 7.

**TIPTON.**—**KLEVIA THEATRE** (Ramsey and Foster, managers): A Country Merchant Feb. 17; fine performance. 81 Plunkard to capacity 21. Girard's Inter-Ocean Vaudeville co. 23, 24; small business. Salisbury's Orchestra 26; crowded house. McCoy-Sharkey fight 1. Countown Jubilee 7. Town Topics 10.

**FORT WAYNE.**—**MASONIC TEMPLE** (Stouder and Smith, managers): King Dramatic co. Feb. 21-25; packed house. The Girl from Paris 29. Darkest Russia 2. Jack and the Beanstalk 4. Pudd'nhead Wilson 8. Modjeska 10. Digby Bell 11. The Hermanns 13.

**VINCENNES.**—**McJIMNEY'S THEATRE** (Guy McJimney, manager): Pudd'nhead Wilson pleased a fair house Feb. 24; inclement weather interfered with the attendance. Wargraph to good business 21, 22. Daniel Sully 4. Tim Murphy 10.

**NEW CASTLE.**—**ALCAZAR OPERA HOUSE** (B. F. Brown, manager): 81 Plunkard Feb. 15; large and pleased audience. Darkest America 21; crowded house. Charles Cowles in A Country Merchant to poor house 23.

**DUNKIRK.**—**TODD OPERA HOUSE** (Charles W. Todd, manager): Darkest America Feb. 23 to capacity; attraction not up to expectations. Belle Boyd lectured 27 to fair house. 81 Plunkard 4. The Missouri Girl 9. The Two Johns 11.

**HUNTINGTON.**—**OPERA HOUSE** (R. D. Smith, manager): The Gormans in Mr. Beane from Boston Feb. 22; small house; fair performance. Hall-Winters co. began a week's engagement 27 in Little Miss Witherford to 8. R. O.; audience pleased.

**LAFAYETTE.**—**GRAND OPERA HOUSE** (George Seeger, Jr., manager): Sol Smith Russell Feb. 25 in Hon. John Grigsby to largest business of season. Hogan's Alley 27. Vogel's Minstrels 2.

**MIDDLETOWN.**—**ELLIOTT OPERA HOUSE** (Jap Van Matre, manager): 81 Plunkard Feb. 27; 8. R. O.; pleased audience. Cinematograph 29. The Gormans 30. Scott's Minstrels 2.

**PORTLAND.**—**AUDITORIUM** (Andrews and Littell, managers): Charles Cowles in A Country Merchant Feb. 22. Mr. Cowles was good; support poor. The Missouri Girl 10.

**PERU.**—**EMERICK'S OPERA HOUSE** (F. G. Emerick, manager): Burk's U. T. C. Feb. 23; good business. Darkest Russia 1. Van Dyke and Eaton co. 6-11, their third engagement here this season.

**TERRE HAUTE.**—**GRAND OPERA HOUSE** (T. W. Barhydt, Jr., manager): Mr. Beane from Boston was presented by the Gormans Feb. 27; fair house. Pudd'nhead Wilson 28; large and pleased audience.

**RICHMOND.**—**PHILLIPS OPERA HOUSE** (William Dobbins, manager): J. C. Lewis in 81 Plunkard Feb. 24; fair house; good performance. Richards and Pringle's Minstrels 2.

**GREENFIELD.**—**GANT'S OPERA HOUSE** (W. S. Gant, manager): A Jay in New York Feb. 21; pleased a medium house. War pictures 2. Blanche Hazleton co. 6-11.

**HAMMOND.**—**HORMAN OPERA HOUSE** (T. E. Bell, manager): Durno Feb. 22; fair house; performance good. Muldoon's 8. A Hirk 1. A Girl 3. Local minstrels 7, 8. A Hirk 1. A Girl 3.

**FRANKFORT.**—**COLUMBIA THEATRE** (J. J. Angbe, manager): The Hall-Winters co. Feb. 23-25 to crowded houses; best of satisfaction. Salisbury's Orchestra 27 to 8. R. O.; audience pleased. Haverly's Minstrels 13.

**MICHIGAN CITY.**—**ARMOUR OPERA HOUSE** (E. F. Bailey, manager): John Griffith in The Avenger Feb. 27; good house and satisfaction. Haverly's Minstrels 8. The Ivy Leaf 15.

**ELKHART.**—**BUCKLER OPERA HOUSE** (D. B. Carpenter, manager): Sadie Raymond in The Missouri Girl Feb. 25; good co.; fair business. Pudd'nhead Wilson 7. Tammany Tigers 10. The Gormans 29.

**ALEXANDRIA.**—**OPERA HOUSE** (Otto and Manlove, managers): Charles Cowles in A Country Merchant to light house Feb. 25; satisfactory performance. A Jay in New York 1. Local minstrels 3, 4.

**COLUMBUS.**—**CRUMP'S THEATRE** (R. F. Gottschalk, manager): City Band concert Feb. 22; 8. R. O. Darkest Russia 13. Georgia Minstrels 8. Town Topics 18. Uncle Josh Sprucey 25.

**NOBLESVILLE.**—**WILD'S OPERA HOUSE** (C. C. Curtis, manager): 81 Plunkard Feb. 21 gave satisfaction to a well-filled house. Scott's Minstrels 20.

**PLYMOUTH.**—**CENTENNIAL OPERA HOUSE** (J. C. Corbin, manager): Burk's U. T. C. Feb. 24; 8. R. O.; fair performance. The Gay Matinee Girl 2.

**NEW ALBANY.**—**WILLARD THEATRE** (J. H. Weir, manager): Dark. Charles King co. failed to appear or notify.

**ROCKVILLE.**—**OPERA HOUSE** (D. Stouder, manager): The Late Mr. Early 15.—**CARLINE & HALL** (Carline Brothers, managers): Dark.

**OOSHEN.**—**THE IRWIN** (Frank Irwin, manager): A Jay in New York Feb. 22; small house. Pudd'nhead Wilson 26.

**CONNEERSVILLE.**—**ANDRE'S THEATRE** (D. W. Andre, manager): Labadie's Faust Feb. 27; good house and performance.

INDIAN TERRITORY.

**ARDMORE.**—**OPERA HOUSE** (White B. Pruiette, manager): Mahara's Minstrels Feb. 28.—**ITEM:** H. Aaronson will book all cos. for this house after Feb. 1.

IOWA.

**SIOUX CITY.**—**GRAND OPERA HOUSE** (A. B. Beall, manager): Walker Whiteside in The Red Cockade Feb. 22 to fair house; blizzard and 12 degrees below zero. The play does not give Mr. Whiteside much opportunity for the display of his ability in strong dramatic work; co. excellent. Antoinette Walker as Marie Dupont became an immediate favorite, and Frederic L. Power as Count de Valmont ably seconded her in the light comedy situations. Mr. Whiteside was excellent, as he always is, and was capably supported by Miss Wolstan. My Friend from India 23; crowded house; much satisfaction. Ada Gilmore as the German maid made a hit. McSorley's Twins 25 to light house (blizzard weather). The Prisoner of Zenda 27; good house; fine performance. Shore Acres 29. John Dillon 4. Jefferson De Angelis 6. A Hired Girl 7. The Heart of Chicago 8.—**ITEM:** Mabel Strickland, of My Friend from India, preceded her sister, Helen, of The Prisoner of Zenda, here by just three days. These young women are steadily working to the front and possess undoubted ability.

**CEDAR RAPIDS.**—**GREENE'S OPERA HOUSE** (John B. Henderson, manager): West's Minstrels Feb. 28 drew good audience and created much enthusiasm.



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Musically this is the strongest minstrel organization appearing here in recent years. De Wolf Hopper 3. Hogan's Alley 7. The Prisoner of Zenda 8.—**ITEM:** There was an enthusiastic meeting of the State Elks held here 28, to decide in regard to attending the national meeting at St. Louis in June. There was a large attendance, nearly every lodge in the State being represented by two or more delegates. The meeting was very enthusiastic, and it was decided to send as large a representation as possible to St. Louis. The visiting Elks were entertained by the local lodge attending West's Minstrels in a body, after which a social session was given in honor of the visitors and Mr. West's co.

**DES MOINES.**—**FORSTER'S OPERA HOUSE** (William Foster, manager): Brothers Byrne in Going to the Races to large but disappointed audience Feb. 24. West's Minstrels 27 gave satisfaction to large business. The Prisoner of Zenda 28. Sol Smith Russell 8.—**GRAND OPERA HOUSE** (William Foster, manager): Holden Comedy co. 20-25; pleased large audience. Escaped from the Law. Nobody's Claim. The Denver Express. Roxy. The Wait. A Bed of Roses. and Black Listed. Deshon-Du Vries Opera co. 6-11.

**KEOKUK.**—**OPERA HOUSE** (Chamberlin, Harrington and Co., managers): Willard Newell in Cyrano de Bergerac before a large audience Feb. 22; presentation did not give satisfaction. The Blondell-Fennessy co. 23-25 to big houses in A Cheerful Idiot and A Jay on Broadway; excellent attraction. What Happened to Jones pleased a fair audience 27. The Prisoner of Zenda 2. Hogan's Alley 4.

**DAVENPORT.**—**BURTS OPERA HOUSE** (Chamberlin, Elford and Co., managers): Brothers Byrne in Going to the Races Feb. 24 gave satisfaction to a packed house. Cyrano de Bergerac 26 was presented by Willard Newell, assisted by Miss Van de Vernon and capable co. 28. The performance well merited better attendance. West's Minstrels 1. Blondell and Fennessy co. 24. Hogan's Alley 5.

**CRESTON.**—**PATT'S OPERA HOUSE** (J. H. Patt, manager): Slayton Jubilee Singers Feb. 20, 21; pleased fair-sized audiences. The Woven Web (local) 22; large audience. Lulu McDonald, William Myers, and Walter E. Miner deserve mention. Will be repeated 24. Cameron co. 24 canceled. R. Clark, lecturer, pleased a large audience 25. Money to Burn 25; good business; performance very satisfactory.

**GREENFIELD.**—**WARREN OPERA HOUSE** (E. E. Warren, manager): Cameron co. Feb. 24; fair house; audience pleased. Griffith, hypnotist, 27-4.—**ITEM:** Mr. Higgins and Inez De Costa have retired from the Cameron co. on account of illness. J. R. Richards, A. E. Haller, Agnes Ardick, Louise Doherty, and Barbara joined recently. Advance Agent Charles Lee Noir has retired.

**DUBUQUE.**—**GRAND OPERA HOUSE** (William T. Roehl, manager): Holden Comedy co. closed their Feb. 23-25 engagement to excellent business and best of satisfaction. Plays presented: Escaped from the Law. Knute Knudson. Monte Cristo. Alhambra. Always on Time. The Two Orphans. and Ten Nights in a Bar Room. Hogan's Alley 9. The Prisoner of Zenda 10. Robert B. Mantell 21. The Evil Eye 24.

**BURLINGTON.**—**GRAND OPERA HOUSE** (Chamberlin, Harrington and Co., managers): John Griffith Feb. 25 canceled. Blondell and Fennessy co. 27-1 in A Cheerful Idiot and A Jay on Broadway to large business; performances satisfactory. What Happened to Jones 3. Hogan's Alley 4. Hans Hanson 8. Jack and the Beanstalk 9.

**CLINTON.**—**ECONOMIC THEATRE** (Kuhn and Thornburg, managers): Beach and Bowers' Minstrels Feb. 24; 8. R. O.; good show. A Parlor Match 1; large business; general satisfaction. Philip H. Ryley, Etta Butler, and Tom Brown caught the house with their specialties. Hogan's Alley 8. The Prisoner of Zenda 9.

**WATERLOO.**—**BROWN'S OPERA HOUSE** (C. F. Brown, manager): The Boones, hypnotists, booked for Feb. 20, 21, gave only one performance, canceling 21. McSorley's Twins 22; fair house. Holden's Comedy co. No. 12-11.

**MISSOURI VALLEY.**—**NEW THEATRE** (William Harmon, manager): My Friend from India Feb. 23; big business; satisfaction given. Ada Gilmore as Tilly and Arabel Strickland made hits. Nashville Students to poor house 27.

**GRINNELL.**—**PRESTON'S OPERA HOUSE** (F. O. Proctor, manager): War pictures Feb. 24, 25; fair entertainment; poor house. The Boones 2, 3. John Dillon 15.

**McGREGOR.**—**BERGMAN'S NEW OPERA HOUSE** (Ed Bergman, manager): Carl Riedelsberger, violinist, Feb. 27; pleased large house. Phinney's U. S. Band 28.

**MARSHALLTOWN.**—**ODEON THEATRE** (Her C. Speers, manager): Deshon-Du Vries Opera co. Feb. 24; opened to 8. R. O. in La Mascotte. The Gormans 11. Murray Comedy co. 13-18.

**COUNCIL BLUFFS.**—**DOHANY THEATRE** (James Harrington, manager): Chase-Lister Theatre co. Feb. 26 presented Cyrano de Bergerac to very good business.

**CEDAR FALLS.**—**PACKARD'S OPERA HOUSE** (Williams and Bassett, managers): Professor Boome failed to appear Feb. 23, 24.

**FAIRFIELD.**—**GRAND OPERA HOUSE** (Lou Thoma, manager): Money to Burn 6.

**WEBSTER CITY.**—**WILLSON'S OPERA HOUSE** (F. E. Willson, manager): A Trip to the City canceled 3.

KANSAS.

**TOPEKA.**—**CRAWFORD'S OPERA HOUSE** (O. T. Crawford, local manager): The Heart of Chicago Feb. 21 again proved that spectacular melodrama has a strong attraction for a surprisingly large number of people in our community. The cast was very satisfactory. Frederick Hawley, Robert Athan, David Conger, Larry Mack, Cora Maxwell, Hattie Nicklin, and Viola Baneroff being the best. Hogan's Alley 25 proved even funnier than last season, and we laughed ourselves sore over the absurd Miesian sayings and doings of Campbell and Caulfield. Tony Murphy as Mrs. Hogan was natural and funny. George Kane, Ed Thompson, Alice Clayton, and Ollie Joy also deserved mention, and the rest of the big cast did good work. Under the Dome 28. You Yonson 4. Sol Smith Russell 6.—**GRAND OPERA**

House James L. King, manager: Son's Band, as usual, packed the house 23. Mr. Sousa receiving an ovation that was most flattering. Arthur Pryor, Dorothy Hoyle, Herbert F. Clark, and Maude Rosa Davies, who lived here for a time, were the best of the soloists. Max Bendix Concert co., under local auspices, drew a good house 25. A Hired Girl 29. Elks' benefit 2, 3.—**ITEM:** In early days Mr. Sousa played second violin at the Chestnut Street Theatre, Philadelphia, and whenever he visits Topeka he makes it a point to dine informally with his former manager, J. Fred Scott, now a prominent and prosperous railroad official here, and have a jolly time talking over his early efforts climbing the lower rungs in the ladder of fame.

THOMAS R. HYATT.

**PARSONS.**—**EDWARDS' OPERA HOUSE** (O. P. M. Wiley, manager): Jack Potts Comedy co. Feb. 23-25 to good business in At the Toll Gate. Our Strategists. Our Bachelors. The Crystal Cross. Twist Love and Duty, and Caprice. Captain S. Alberti lectured 26 to fair house. Temple Quartette 27; large audience. A Boy Wanted 2. A Contented Woman 8. Side Tracked 10. Devil's Auction 15.

**SALINA.**—**OPERA HOUSE** (W. P. Pierce, manager): Under the Dome to satisfactory business Feb. 23; co. good and the mechanical effects the best ever seen here. Temple Quartette 22; small attendance account of weather. Old Farmer Hopkins 28. Money to Burn 6. A Boy Wanted 8. McSorley's Twins 9.

**WICHITA.**—**CRAWFORD'S GRAND OPERA HOUSE** (E. L. Martin, manager): A Boy Wanted (return date) Feb. 24; satisfactory business. Frank Newman co. 27-1 in Around the World. Monte Cristo, and Maczapa. Barlow Brothers' Minstrels 2. A Contented Woman 6.

**FORT SCOTT.**—**DAVIDSON THEATRE** (Harry C. Erlich, manager): The Heart of Chicago had a small house Feb. 20. Merrie Belle Opera co. in The Mikado 1; fair house; audience pleased. U. T. C. to good business 22. Peruch-Beldini co. 9-11. Devil's Auction 13. Clay Clement 22.

**LAWRENCE.**—**BOWERSOCK'S OPERA HOUSE** (J. D. Bowersock, manager): The Heart of Chicago Feb. 22; light business; co. fair. Son's Band 23; 8. R. O.; concert enjoyed. Arthur Pryor, who was absent on account of the illness of his child, was greatly missed. A Hired Girl 27; fair house; specialties good. Under the Dome 1.

**WELLINGTON.**—**WOOD'S OPERA HOUSE** (Black and Martin, managers): Barlow Brothers' Minstrels Feb. 18. A Boy Wanted 3. Graham-Earle co. 6-11. U. T. C. co. 15.—**AUDITORIUM** (Charles J. Humphrey, manager): Professor S. H. Clark, dramatic reader, 30; pleased a full house. George W. Bain 16.

**JUNCTION CITY.**—**OPERA HOUSE** (T. W. Dorn, manager): Under the Dome Feb. 23; splendid performance; fair business. Hogan's Alley 27. Money to Burn 4. A Boy Wanted 8. Clay Clement 18. Devil's Auction 22.

**EMPORIA.**—**WHITLEY OPERA HOUSE** (H. C. Whitley, manager): Frank Redick Feb. 22, 23 in Around the World in 80 days and Monte Cristo; performances good; small houses. Under the Dome 24; good performance; fair audience.

**MITCHISON.**—**OPERA HOUSE** (W. A. Lee, manager): The Pay Train to good business Feb. 21. Max Bendix Concert co. 27; light business. McSorley's Twins 8. Graham-Earle co. 20-25.

**OTTAWA.**—**ROHNBAUGH THEATRE** (Charles H. Ridgway, manager): Merrie Belle Opera co. in La Mascotte Feb. 23; fair performance; light business. Hogan's Alley 1.



good house; audience delighted. Murray and Mack. L. House. Broadway Concert co. 9. Back on the Farm 11.

**FRANKFORT.**—CAPITOL OPERA HOUSE (Thomas Heffner, manager). Fabio Romani Feb. 23; fair business; satisfactory. The Hermanns 28. Nat. Bells co. 21-24.

**BOWLING GREEN.**—PORTER'S OPERA HOUSE (J. M. Robertson, manager). Franklin's Merry Makers Feb. 23; canceled without notice. Reported stranded at Ontario, Ky.

**MT. STERLING.**—GRAND OPERA HOUSE (Turner and Wilkinson, managers). Fabio Romani Feb. 24; fair but appreciative audience. Back on the Farm 6. King co. 3-11.

**RICHMOND.**—WHITE BUSH OPERA HOUSE (Louis Blakeman, manager). Fabio Romani Feb. 25; good performance; large audience. Back on the Farm 4. Nat. Bells co. 6-11.

**DAYSVILLE.**—WASHINGTON OPERA HOUSE (F. D. Day, manager). Aiden Benedict in Fabio Romani Feb. 25; performance good; crowded house. Grace Hunter's dances were a feature.

**PADUCAH.**—MORTON'S OPERA HOUSE (Fletcher Turrell, manager). The Hermanns Feb. 24; pleased a good house.

**HENDERSON.**—OPERA HOUSE (Lambert and Levi, managers). Dark.

## LOUISIANA.

**LAKE CHARLES.**—OPERA HOUSE (H. B. Milligan, manager). Punch Robertson co. presented The World, The Queen of Hearts, The Buckeye, and The French Cavalier Feb. 25; good business; excellent performance. Sealski Concert co. 23, 27; fair business; good performance. El Capitán 4. The Dazzler 18.

**SHREVEPORT.**—GRAND OPERA HOUSE (Dave H. Davis, manager). A Day and a Night Feb. 23; pleased a good house. The Highwayman 1. The Dazzler 3. Devil's Auction 5.

**BATON ROUGE.**—PIKE'S OPERA HOUSE (A. H. Hugot, manager). Sealski Concert co. 6.

## MAINE.

**PORTLAND.**—JEFFERSON THEATRE (Fay Brothers and Hoxford, managers). The Bride Elect Feb. 23, 1. The Belle of New York 6, 7. The Prince of Polillo (local) 14-16. —PORTLAND THEATRE (M. J. Garrity, manager). Graham's Southern Specialty co. 23-25; was enjoyed by big houses. Tactics (local) 27, 28; good attendance. Gordon's Consolidated Minstrels 14; well attended. Graham's Southern Specialty co. (return) 5. Edwin Maynard co. 6-11. —ITEMS: Corne Payton's co. broke all records at the Jefferson 20-25, playing to an aggregate attendance of 14,000 people, while Katherine Rober week 13-18 played to 16,000. Mary Drummond Hays visited her parents in this city week of 27.

**ROCKLAND.**—FAREWELL OPERA HOUSE (G. L. Black, manager). Graham's Southern Specialty co. Feb. 27; pleased a large audience. Jessie Harcourt co. opened 24 for remainder of week. Repertoire: The Hand of Fate, Fair Play, The Race for Gold, The Birth of Freedom, and The Iron Hand. Jeffreys, hypnotist, 9-11. Edwin Maynard co. 20-25. Stetson's U. T. C. 28.

**LEWISTON.**—MUSIC HALL (Charles Horbury, manager). Lieutenant Jeffreys, hypnotist, to fair business Feb. 23-25. Robinson Opera co. opened for the week to large house 28. Repertoire: Said Pasha, Fra Diavolo, The Mikado, The Chimes of Normandy, Giorio Giorio, The Bohemian Girl, and Pinaflore.

**BANGOR.**—OPERA HOUSE (F. A. Owen, manager). The Bride Elect Feb. 25. Brownham-Jackson Comedy co. 20-25. —Tux Nominata, W. F. Reed, manager; Lieutenant Jeffreys, hypnotist, opened for a week 25 to good business.

**ELFELT.**—OPERA HOUSE (F. E. Cottrell, manager). Dark.

## MARYLAND.

**HAGERSTOWN.**—ACADEMY OF MUSIC (Charles M. Futterer, manager). McCauley-Pattin co. opened for a week to a crowded house in a Minister's Son Feb. 27. The Heart of Chicago 11.

**CUMBERLAND.**—ACADEMY OF MUSIC (Mellenger Brothers, managers). White's Fant Feb. 23; good performance; large audience. Robert Downing in The Gladiator canceled. Digby Bell 6.

**FREDERICK.**—OPERA HOUSE (F. T. Rhodes, manager). Elisha B. Worrell lectured to large audience Feb. 27. The Heart of Chicago 10.

## MASSACHUSETTS.

**NORTH ADAMS.**—WILSON OPERA HOUSE (W. P. Meade, manager). Washburn's Minstrels Feb. 20; performance excellent. Among those making special hits were Lew Benedict, Sam Horner, the Trolley Car Trio, Horner Brothers, Knox Brothers, Joe Lewis, Weaver and Platte, and Diamond Brothers. Good business. Jefferson Comedy co. made a most favorable impression in Rip Van Winkle 1; and since large. —Tux Nominata, W. F. Reed, manager; The Georgia Concert Minstrel co. (local) gave a pleasing entertainment Feb. 28. —The Columbia Opera House will be ready about April 15. The Father Mathew Society, that owns the building, has been paid \$12,000 for the loss sustained by the recent fire. They also received \$25 for furniture destroyed. —Professor Newton, a local find in the hypnotic line, will be put on the road by a number of local men. He has given exhibitions in several nearby towns and is said to be good. —P. J. Sullivan will shortly organize a small co. to tour Massachusetts and New York State.

**NEW BEDFORD.**—THEATRE (William B. Cross, manager). Joshua Simpkins Feb. 25; pleased large audiences. Waite's Comedy co., headed by Alfred Keely, opened for two weeks 27. Breathing room was at a premium and good business continues. Repertoire for first week: Conductor O'Flynn, Check, Casey's Troubles, Mr. Byall of Texas, Uncle Sam's Visit to Cuba, The Black Flag, The Sultan's Daughter, The Dutchman, Driven from Home, and Old Glory. The performances are up to the Waite standard. Entertaining specialties are introduced by Alfred Keely, Lillie La Rose, the Williams Trio, Barry and Ella Gray, Marie Warren, Hugh Flaherty, and Lira, transformation dancer. The Bride Elect 13.

**FALL RIVER.**—ACADEMY OF MUSIC (W. J. Wiley, manager). A Grip of Steel Feb. 23-25 opened to a fair house, but the play made such a hit that the closing night packed the house. The play is well staged and finely acted by a strong co. Robert Gaillard, as the hero, was warmly received. A. B. Storer's co. in Ten Nights in a Bar Room 4. Kate Claxton 6. Waite's Comedy co. 13-25. —RICH'S THEATRE (A. E. Rich, manager). Clifford and Huth are prime favorites here, and their return engagement in A High Born Lady 27-1 only served to repeat the success of last Fall. Business good. Bijou Russell's clever dancing and Harry Fisher's low comedy work were warmly received. Bon Ton Burlesquers 2-4.

**WORCESTER.**—THEATRE (James F. Rock, manager). Julia Marlowe presenting Collette and As You Like It Feb. 23, 24. The play failed to give satisfaction the first night and the co. the second. The Moth and the Flame scored a big hit 25; business satisfactory. James A. Herne presented The Rev. Griffith Davenport 27-4. The play met with cordial reception from the press and from educational and literary authorities. The Belle of New York 10, 11. —LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager). Two Little Vagrants received an elaborate presentation at the hands of Mildred Holland and co. 27-4. Martin's U. T. C. 6-11.

**LYNN.**—THEATRE (Dodge and Harrison, managers). Martin's U. T. C. Feb. 23, 25; pleased crowded houses. Bennett and Moulton co. opened for two weeks 27 to a large house, giving satisfaction. Repertoire: Darkest Russia, Mr. Barnes of New York, A Daughter of the South, My Partner, Bonnie Scotland, McKenna's Flirtation, A Soldier's Sweetheart, The Buckeye Tavern, The Man Behind the Scenes, Ten Nights in a Bar Room, and The Red Cross Nurse.

**PITTSFIELD.**—ACADEMY OF MUSIC (Mortie E. Callahan, manager). European Sensation co. Feb. 25; performance poor. Washburn's Minstrels 28; good business; performance first class. Jefferson Comedy co. 2. Keller 16. —ITEM: Washburn's Minstrels received 27 a new car, made in Wilmington, Del., at a cost of \$18,000. It is 74 feet in length, contains four staterooms, and accommodates forty-seven people.

**SPRINGFIELD.**—GILMORE'S COURT SQUARE THEATRE (Washburn's Minstrels Feb. 23, 25 to fair business. Concert by the Second Regiment band 28.

The band, which has had great success locally, will now go on a tour of Western Massachusetts. The stayaway 3, 4. James A. Herne 6, 7. The Mikado (local) 10. The Belle of New York 18. The Bride Elect 17.

**WESTFIELD.**—OPERA HOUSE (Robert A. Grant, manager). Brownham-Jackson Co. Feb. 27-4 presented Only a Farmer's Daughter, A Child of Destiny, Forgiven, Maine and Georgia, Under Two Flags, Forget Me Not, Turned Up, and The Daughter of the Twenty-first; patronage fair. Minnie Stanley, the leading woman, is excellent, and the rest of the co. good.

**LAWRENCE.**—OPERA HOUSE (A. L. Grant, manager). Chattanooga Feb. 23, 25; fair business. Howard Athenaeum Specialty co. 28; poor house; fair performance. The Bride Elect 3. The Belle of New York 8. Kate Claxton 10. Jefferson Comedy co. 11. Bennett and Moulton Comedy co. 13-18. The Spooners 20-25.

**BROCKTON.**—CITY THEATRE (W. B. Cross, manager). Joshua Simpkins drew two large audiences Feb. 25. Corne Payton Stock co. 6-11. The Bride Elect 14. Rip Van Winkle 16. The Stayaway 18. —ITEM: The Park Theatre is to reopen under the management of Hopkins and Fellows, presenting vaudeville and burlesque.

**FITCHBURG.**—WHITNEY OPERA HOUSE (J. R. Oldfield, manager). Colonel Robert G. Ingersoll, lecturer, Feb. 23 to a good audience. U. T. C. 25; good business. The New England Comic Opera co. turned people away from their opening performance 27, when a good production of the life of Champagne was given. Elroy's Stock co. 6-11.

**NORTHAMPTON.**—ACADEMY OF MUSIC (William H. Todd, manager). Corne Payton Stock co. opened for a week Feb. 27 to good houses; co. excellent. Jefferson Comedy co. 6. Howard Athenaeum Star Specialty co. 8. Smith College Glee co. 15. Under the Red Robe 17. Mollie 20.

**SALEM.**—MECHANIC HALL (Andrews, Moulton and Johnson, managers). Frankie Carpenter co. presented Pawn Ticket 21, An American Princess, The Strange Adventures of Miss Brown, Conn the Shanghai, Struck Gas, and Miss Harum Scorum Feb. 27-4 to large audiences.

**LOWELL.**—OPERA HOUSE (Fay Brothers and Hoxford, managers). Howard Athenaeum co. Feb. 27; fair house. The Bride Elect 3. Corne Payton co. 6-11. —NEW MUSIC HALL (W. H. Boddy, manager). Casino Burlesquers 27-1; good house. Stetson's U. T. C. 2-4. Buttery Burlesquers 6-8.

**WALTHAM.**—PARK THEATRE (Patrick and Reider, managers). Martin's U. T. C. Feb. 27, 8. R. O.; co. good. Burrill Comedy co. 6-11 in Infatuation. Saved from the Sea, True as Steel, Old Glory, and Rip Van Winkle.

**HAVERHILL.**—ACADEMY OF MUSIC (James F. West, manager). Chattanooga Feb. 23; good performance; large house. Howard Athenaeum Specialty co. 25; good house; first-class performance. Jefferson Comedy co. 11.

**HOLYOKE.**—OPERA HOUSE (B. L. Potter, manager). The Brownham-Jackson Comedy co. Feb. 25; closed a week's engagement; fair attendance. —EMPIRE (T. F. Murray, manager). Clifford and Huth in A High Born Lady 2-4 opened to crowded house.

**GARDNER.**—OPERA HOUSE (F. B. Edgell, manager). Howe's Warpage Feb. 23; large and pleased audience. Stetson's U. T. C. 1 to one of the largest audiences of season; co. good. Jefferson Comedy co. 7.

**GLOUCESTER.**—CITY HALL (Lothrop and Tolman, managers). Burrill Comedy co. Feb. 20-25; good business.

**GREENFIELD.**—OPERA HOUSE (Thomas L. Lawler, manager). Howe's warpage Feb. 23; packed house; excellent entertainment. Rip Van Winkle 3.

**TAUNTON.**—THEATRE (R. A. Harrington, manager). Stetson's U. T. C. Feb. 27, 24 to phenomenally large business.

**MILFORD.**—MUSIC HALL (H. E. Morgan, manager). Dark.

**TURNER'S FALLS.**—COLLE OPERA HOUSE (Fred Colle, manager). Dark.

## MICHIGAN.

**KALAMAZOO.**—ACADEMY OF MUSIC (B. A. Bush, manager). The Heart of Maryland Feb. 23 to one of the largest audiences of the season; general satisfaction. Alma Kruger and Lionel Adams did especially fine work. Gayest Manhattan 8. Jack and the Beanstalk 16. —GRAND OPERA HOUSE (Lee Getter, manager). The Missouri Girl 23; fair audience; co. good. Maxam and Hartwell's Comedians opened for a week 27 to the largest house the Grand has had this season, and received a hearty welcome.

**GRAND RAPIDS.**—POWERS' (O. Stair, manager). The Heart of Maryland filled the house Feb. 23. Alma Kruger was surprisingly good. Haverly's Minstrels 16. Roland Reed 10. Rosenthal 13. —GRAND (O. Stair, manager). Dark. Sunday 23-25, did its usual good business. The cast was fair, and the mounting likewise. Lost in New York 30-32; business satisfactory; co., especially Addie Sharp and Edith Corby, was very acceptable. The Real Widow Brown 2-4.

**MUSKEGON.**—OPERA HOUSE (H. F. Grounder, manager). Haverly's Minstrels Feb. 23; pleased a crowded house. The Real Widow Brown 1. Lost in New York 2. Devil's Auction 3. Gayest Manhattan 4. —ITEM: The Columbia Comedy co. (Mrs. H. F. Grounder, manager), now playing Michigan, has changed its name to the Columbia Stock co.

**MANISTEE.**—THE GRAND (Edward Johnson, manager). Columbian Comedy co. Feb. 20-25; excellent business. Repertoire: The Golden Giant Mine, Captain Racket, A Noble Outcast, East Lynne, and Rip Van Winkle. John Griffith 6, 7.

**ANN ARBOR.**—NEW ATHENS THEATRE (L. J. Lieberman, manager). Walter E. Perkins in My Friend from India Feb. 25; fair business. Gayest Manhattan 27; good business. Stetson's U. T. C. 23 to capacity. Roland Reed 6.

**BAY CITY.**—WOOD'S OPERA HOUSE (A. E. Davidson, manager). My Friend from India played a fair house Feb. 24. Devil's Island 1, 2. Gayest Manhattan 4. Lost in New York 6. Roland Reed 8. U. T. C. 10.

**ADRIAN.**—NEW CROWELL OPERA HOUSE (C. D. Hurdv, manager). The Heart of Maryland Feb. 28; a splendid co.; small house. Stetson's U. T. C. 2. Marks Brothers' co. 4.

**BATTLE CREEK.**—HAMILIN'S OPERA HOUSE (E. E. Smith, manager). Stetson's U. T. C. Feb. 24; pleased two good houses. Haverly's Minstrels 28; pleased a large house.

**COLDWATER.**—TIBBIT OPERA HOUSE (John T. Jackson, manager). Stetson's U. T. C. pleased a large audience Feb. 25. Haverly's Minstrels to almost capacity 27; excellent performance. Side Tracked 7.

**SAGINAW.**—ACADEMY OF MUSIC (J. H. Davidson, manager). My Friend from India Feb. 23; large house. Walter E. Perkins was very good as the barber. Devil's Island 27, 24. Gayest Manhattan 3.

**YPSILANTI.**—GRAND OPERA HOUSE (Quick and Gallup, managers). My Friend from India Feb. 23; good business. Stetson's U. T. C. 1. Scott's Minstrels 9. Pudd'nhead Wilson 11.

**JACKSON.**—ATHENS (H. J. Porter, manager). Stetson's U. T. C. Feb. 25; large house. The Heart of Maryland 27 to capacity; excellent performance. Gayest Manhattan 28. John Griffith 4.

**MONROE.**—ARMORY OPERA HOUSE (William G. Guttman, manager). Haverly's Minstrels Feb. 23; good business; excellent performance. The Sleeping City 18.

**HOUGHTON.**—ARMORY OPERA HOUSE (Ed F. Douglas, manager). Clara Thropp in A Doll's House Feb. 23, 25; good business; audiences pleased.

**LANSING.**—BAIRD'S OPERA HOUSE (James J. Baird, manager). Elks' minstrels Feb. 27, 28; big business; excellent entertainment. The Volunteer 7.

**FLINT.**—STONE'S OPERA HOUSE (Stone and Thayer, managers). Dark.

**OWOSSO.**—SALISBURY'S OPERA HOUSE (Burns Brewer, manager). Dark.

**SAULT STE. MARIE.**—SOG OPERA HOUSE (H. Booker, manager). Dark.

## MINNESOTA.

**OWATONNA.**—METROPOLITAN OPERA HOUSE (H. H. Herrick, manager). Mozart Symphony Club gave an excellent concert Feb. 23 to small audience. Georgia U. P. Date co. gave a first-class performance 24 to fair business. Robert B. Mantell 7. U. of Minn. Glee and Mandolin clubs 9. The Heart of Chi-

cago 16. Under the Dome 23. —AUDITORIUM (Hoefler and Smersch, managers). A Hired Girl 10. —FARIBAUT.—OPERA HOUSE (C. E. White, manager). Georgia Up to Date Feb. 23; fair house; one of the best colored aggregations ever here. A large audience listened to Phinney's U. S. Band 25. The concert gave the best of satisfaction. Robert B. Mantell 6. The Heart of Chicago 15. Under the Dome 22.

**CROOKSTON.**—GRAND OPERA HOUSE (Kirsch and Montague, managers). A Bunch of Keys Feb. 25; good house; poor entertainment. Clara Thropp 29. Walker Whiteside 6. On the Suwanee River 9. A Midnight Bell 14. John Griffith 22. Sousa's Band 29. Louis Morrison 30.

**ST. PETER.**—OPERA HOUSE (H. J. Ludcke Jr., manager). Mozart Symphony Club Feb. 24; fair concert. St. Peter Cornet Band 23; well received; receipts \$170.

**ST. CLOUD.**—DAVIDSON OPERA HOUSE (E. T. Davidson, manager). Walker Whiteside in The Red Cockade Feb. 27; large and enthusiastic audience. Will play return date 8. A Bunch of Keys 1.

**DULUTH.**—LYCEUM (E. Z. Williams, manager). On the Suwanee River 11. John Griffith 15. What Happened to Jones 18.

**MANKATO.**—THEATRE (Charles P. Hoefler, manager). Will Carleton Feb. 21 to S. R. O. My Friend from India 27; good business. Georgia Up to Date 1.

**STILLWATER.**—GRAND OPERA HOUSE (E. W. Durst, manager). Phinney's U. S. Band Feb. 21; good business.

**ALBERT LEA.**—OPERA HOUSE (W. F. Gage, manager). Mozart Symphony Club Feb. 22; good performance; fair house.

## MISSISSIPPI.

**GREENVILLE.**—MARCH OPERA HOUSE (H. E. March, manager). Myrtle Harder co. Feb. 20-25; pleased fair houses in The Little Sinner, The Little Wildcat, The Little Philosopher, Was She Guilty, The Buckeye, and The Hand of Justice. Emma Myrtle, Will Harder, and Will Madder made hits. The Dazzler 27.

**NATCHEZ.**—TEMPLE OPERA HOUSE (Clarke and Gardner, managers). The Dazzler 2. Sealski Concert co. 7. Passion Play pictures 8, 9. Andrews Opera co. 22, 23. —ITEM: Managers Clarke and Gardner have engaged an opera co. to appear here during the summer.

**CANTON.**—OPERA HOUSE (Mont Prusty, manager). Alha Heywood Feb. 22; large and appreciative audience.

**TUPELO.**—OPERA HOUSE (M. E. Leake and Co., lessees). After the War Feb. 25; failed to appear.

**COLUMBUS.**—OPERA HOUSE (P. W. Near, manager). Alha Heywood co. Feb. 28.

## MISSOURI.

**COLUMBIA.**—HAGEN OPERA HOUSE (B. E. Hatten, manager). MacLean-Tyler-Hanford presented Julie Caesar Feb. 21; good business and attraction. A Hired Girl 22; good business and performance. Gorton's Minstrels 27; performance good; attendance fair. What Happened to Jones 6. Hogan's Alley 17.

**SPRINGFIELD.**—BALDWIN'S THEATRE (Charles E. Brooks, manager). Peruchi-Beldini co. Feb. 20-25 in A Venetian Romance, A Prince in Rags, A Georgia Cracker, My Partner, A Kentucky Girl, The Western Judge, and Rip Van Winkle. The Flints 27-4; good performance; full houses.

**RICH HILL.**—SANDERSON'S OPERA HOUSE (T. D. Sanderason, manager). Forrest's U. T. C. Feb. 21; fair business; ordinary performance. Professor Guy Luc's School of Acting were given their first annual performance 3. Crow Comedy co. 20-25.

**MARSHALL.**—OPERA HOUSE (Byrant and Newton, managers). Empire Comedy co. Feb. 6-11 to fair houses. Plays presented: Shadows of Shasta, Struck Gas, and Beyond the Rockies. Merrie Belle Opera co. 13 in La Mascotte; good house. Hogan's Alley 11.

**MEXICO.**—FERRIS GRAND (Hatten and Cledelin, managers). MacLean-Tyler-Hanford co. gave a strong production of Othello Feb. 22. Gorton's Minstrels 25; pleasing performance. What Happened to Jones 8. Hogan's Alley 13. Blind Boone 16.

**HANNIBAL.**—PARK THEATRE (J. B. Price, manager). Flora Le Vase co. Feb. 20-25; business fair. Plays presented: Mercy's Marriage, The Black Flag, The Colorado Girl, East Lynne, and Louisiana. What Happened to Jones 28. The Prisoner of Zenda 3.

**FULTON.**—GRAND OPERA HOUSE (Fred W. Hopkins, manager). Gorton's Minstrels entertained a large audience Feb. 24. Ed M. Bayline's Battle of Manila had good business 27, 28. Hogan's Alley 14. Blind Boone 15.

**MOBERLY.**—HEGARTY'S OPERA HOUSE (P. Halloran, manager). A Hired Girl Feb. 23; fair house and performance. Gorton's Minstrels 1. What Happened to Jones 6.

**JOPLIN.**—CLUB THEATRE (George B. Nichols, manager). Peruchi-Beldini co. Feb. 27-4. Hogan's Alley changed from 20 to 5.

**KIRKSVILLE.**—SMITH'S OPERA HOUSE (B. F. Heiny, manager). Merrie Bell Opera co. Feb. 23 canceled. Senter Payton co. 2-4.

**POPLAR BLUFF.**—FRATERNAL OPERA HOUSE (J. V. Porter, manager). Dark.

**CARROLLTON.**—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers). Dark.

**MACON.**—BLESSIE THEATRE (R. W. Frey, manager). What Happened to Jones 9.

## MONTANA.

**BUTTE.**—GRAND OPERA HOUSE (G. O. McFarland, manager). Akimoto to a fair house Feb. 19. Queen Esther (local) 21, was well attended. Mrs. Flavin, Mrs. McFarland, and Justin S. Butler deserve special mention. On the Suwanee River to good houses 20-25. Stella Mayhew was the favorite, but the entire co. is good. A Midnight Bell 27, 28. Frank Daniels 2-4. Kelly and Mason 5-8. Clara Thropp co. 12-15. Lewis Morrison 16-19. James-Kidder-Warde co. 20-25. Sousa's Band 26. Grand Opera co. 27-30. —UNION FAMILY THEATRE (Dick P. S. Sutton, manager). Davis and Busby's co. presented A Bitter Almond to fair but pleased audiences 20-30. Martell's Merry-makers 27-5.

**ANACONDA.**—THEATRE MARGARET (H. F. Collins, manager). On the Suwanee River Feb. 23; big business; pleased audience. L. B. Stockwell in A Midnight Bell 21; fair business; performance satisfactory. Who is Who 4.

**HELENA.**—MING'S OPERA HOUSE (E. G. Wilson, manager). On the Suwanee River Feb. 20; fair house and performance. Martell's Merry-makers in Wild Out 25; fair house and performance. A Midnight Bell 24. Frank Daniels 6. Lewis Morrison 15. —ITEM: The Elks gave a social Feb. 27.

**BILLINGS.**—OPERA HOUSE (A. L. Babcock, manager). Clara Hammer Theatre co. Feb. 20-26 in Man and Master, East Lynne, The Slave of Passion, and Yankee Doodle; fair business; good co. On the Suwanee River 2.

**GREAT FALLS.**—GRAND OPERA HOUSE (Park and McFarland, managers). On the Suwanee River Feb. 21; small business; performance excellent.

**MISSOULA.**—UNION OPERA HOUSE (John Maguire, manager). A Midnight Bell Feb. 24; good performance; fair house.

**BOZEMAN.**—OPERA HOUSE (A. B. Cutting, manager). On the Suwanee River Feb. 29. A Midnight Bell 6. Who is Who 10.

**LIVINGSTON.**—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager). On the Suwanee River 1. A Midnight Alarm 7.

## NEBRASKA.

**LINCOLN.**—THE OLIVER (Direction of L. M. Crawford and F. C. Zehrung). The Prisoner of Zenda Feb. 23, 8. R. O.; performance excellent. Sousa's Band 24; crowded house; audience delighted. Von Yonson 28. Shore Acres 1. McSorley's Twins 2. Sol Smith Russell 9. —THE FUNKIE (direction of L. M. Crawford and F. C. Zehrung). Chase-Lister co. 20-25, presenting Angie, Texas, East Lynne, The Sea of Ice, and Uncle Josh Whitcomb to good houses; pleased audiences. Robert J. Burdette 2. A Hired Girl 4. Stowe's U. T. C. 7. The Rays 8.

**BEATRICE.**—PADDOCK OPERA HOUSE (Fuller and Lee, managers). John Dillon in Bartlett's Road to Seltzerville Feb. 23 to poor business, largely due to bad weather. Sousa's Band 24 delighted a large audience. The instrumental portion of the programme was very fine indeed, but the vocal numbers

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were disappointing. Miss Davies seemed to be in poor voice. —AUDITORIUM (G. L. Platt, manager). Dark.

**NEBRASKA CITY.**—THE OVERLAND (Carl Morton, manager). Hogan's Alley Feb. 21; topheavy house; pleased audience. The Prisoner of Zenda 25; large house; splendid performance. McSorley's Twins 28. A Hired Girl 3. The Heart of Chicago 6. Chase-Lister co. 7-11.

**KEARNEY.**—OPERA HOUSE (R. L. Napper, manager). American Concert co. Feb. 17; poor business; deserved better. Von Yonson 23; fair business; good performance. Stowe's U. T. C. 25; poor business account blizzard. All Aboard 15.

**FREMONT.**—LOVE'S THEATRE (M. M. Irwin, manager). A Warm Member fairly pleased fair business Feb. 23. Pudd'nhead Wilson canceled 24. Von Yonson drew fairly 27. Bobby Gaylor 1. U. T. C. 3. A Hired Girl 6. Fitz and Webster 28.

**WYOMING.**—OPERA HOUSE (P. F. Thiesen, manager). Fond-Berlin co. opened its season here Feb. 19, pleasing crowded houses. John Dillon in Bartlett's Road to Seltzerville 23; 8. R. O.; satisfaction given. Scandinavian Sisters Quartette 28.

**NORTH PLATTE.**—LOYD'S OPERA HOUSE (Warren Lloyd, manager). Raza,



filled out the week. On the Bowery 6-8, Cuba's Vow 9-11. Kennedy's Players 12-18.—EDEN THEATRE (H. E. Toovey, manager): The Land of the Living 2-1 to good attendance; co. headed by Frank Karington, good. Myles McCarthy in The Dear Irish Home 2-4 to fair houses; co. fair. Knobs of Tennessee 6-8. As We See It 9-11.

**TRENTON.**—TAYLOR OPERA HOUSE (A. H. Simmons, manager): Alma Chester co. closed a most successful week's engagement Feb. 26 with The Cuban Patriot. A Stranger in New York attracted a large audience 27. Remember the Maine 1 to light houses. Sawville Dramatic co. 5-11. The Village Postmaster 13. Under the Red Robe 14. Joshua Simkins 17. The Turtle 18. The Telephone Girl 20. In Old Kentucky 25.—BIJOU THEATRE (M. Quinn, manager): The Champion Minstrels and Cake Walkers attracted capacity Feb. 27-1. Selby's Players 3-11, opening in Miss Columbia, followed by The Rose of Killarney and Lost in London.

**ATLANTIC CITY.**—ACADEMY OF MUSIC (Joseph Fralinger, manager): Eugene Blair in A Lady of Quality Feb. 18; large and pleased audience. Bimbo of Bombay 22, 23; good business opening night; co. good. The American biograph will open an eight-weeks' engagement 25. The Wives of the Wives 28. Thayer's Minstrels 3, 4. The Real Widow Brown 13, 14.

**ORANGE.**—MUSH HALL (Charles E. Dodd, manager): Bimbo of Bombay Feb. 25; performance crude, though some allowance must be made, as this was but the fourth presentation. Fair business. COLUMBIA THEATRE (John T. Platt, manager): Daniel Sullivan in The Irish Heiress 17, 18.

**MOBOKEN.**—LYRIC THEATRE (H. P. Soulier, manager): The Great Northwest closed a successful engagement Feb. 23. The Stowaway Feb. 26-1; co. and business fair.—ITEM: Mrs. H. P. Soulier has recovered from an attack of the grip.

**HACKENSACK.**—OPERA HOUSE (J. I. Demarest, manager): Crescent Minstrels 1 to good-sized and pleased audience. Harry T. Barney, Charles A. Bouton, McKirney Sisters, and Charles Clise made hits. Florence Novelly co. 4.

**RED BANK.**—OPERA HOUSE (C. E. Nieman, manager): Remember the Maine Feb. 21; good business; fine attraction. Svengala, hypnotist, 2, 4. Chattanooga 10.

**DOVER.**—BAKER OPERA HOUSE (William H. Baker, manager): Kennedy Players Feb. 20-25; fine business; excellent co. As We See It 8.

**BRIDGETON.**—MOORE'S OPERA HOUSE (W. J. Moore, manager): Band concert 3, 4. Chattanooga 7. The Real Widow Brown 15.

**BOONTON.**—HARRIS LYCEUM (Harris Brothers, managers): Miles Ideal Stock co. closed a very successful week Feb. 25.

**WASHINGTON.**—BEATTY MUSIC HALL (George M. Dawes, manager): Mildred Novelly co. 1; performance excellent; small audience.

**ASSURY PARK.**—OPERA HOUSE (W. H. Morris, manager): Thayer's Cake Walkers failed to appear Chattanooga 11.

#### NEW MEXICO.

**LAS VEGAS.**—DUNN OPERA HOUSE (B. C. Pittinger, manager): Charles Harrison Dramatic co. Feb. 24. The Pay Train 11.

#### NEW YORK.

**ALBANY.**—EMPIRE THEATRE (Adolph Gerber, manager): Al G. Field's Minstrels pleased two large audiences Feb. 25. John Drew in The Liars 1. Hotel Topsy Turvy 2. Mistakes Will Happen 3, 4. Francis Wilson 7. Lillian Russell 10.—HARMANUS LYCEUM (H. R. Jacobs, manager): Knobs of Tennessee 27-1 packed the house twice daily. Faust 24. A Guilty Mother 6-8. A Grip of Steel 9-11.—ALBANY THEATRE (C. H. Smith, manager): Dark.

CHARLES H. PHELPS.

**ELMIRA.**—LYCEUM THEATRE (M. Reis, manager): Maud Hillan co. to large business Feb. 27-4 and gave satisfaction in a repertoire including Charity Bess, A Hidden Past, Lights and Shadows, Among the Pines, The Clipper, Lady Audley's Secret, The Roush Diamond, Special Delivery, A Scrap of Paper, and The Broker's Daughter. Specialties were supplied by Harry Brooks, Frank Fay, W. A. Dillon, and the Brooks Children. A Milk White Flag 6. Isham's Oortoons 8. Wargraph 10, 11.—GLOBE THEATRE (E. L. Johnson, manager): The Darktown Swells 23-25; clever performance to large business. San Francisco Minstrels 24. Rose Sydel's London Belles 6-8.—ITEM: W. R. Clark, scenic artist of the Globe, has returned from Canada and is at work on several new sets for the theatre. Edwin Wildman, a well-known newspaper man of this city, and at present vice-consul at Hong Kong, China, has an interesting article on the Filipino theatres in *Leslie's Weekly*.—J. S. Hoffman, of this city, will launch a circus in April.—Mrs. Dan Quinlan, wife of Manager Dan Quinlan, of Al Field's Minstrels, has joined her husband for a tour through Canada.—A sacred concert by the Darktown Swells, advertised by Manager Johnson, of the Globe, for 26, was forbidden by Mayor Denton. Explanations followed and the manager was, however, raised. Another show called for by the police department 2 were three stranded members of the Henry Lee co. producing Cyrano de Bergerac. They were working their way to Chicago.

**POUGHKEEPSIE.**—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): A good-sized number of fan-lovers thoroughly enjoyed Hotel Topsy Turvy Feb. 27. Amelia Glover, who was featured in the programme, did not appear. John Drew presented The Liars 28. Vance Comedy co. 24. Crockett's Comedians (local). La Belle Helene 11. Sowing the Wind 13. Joshua Simkins 14. Natural Gas 16.—ITEM: The programme of Crockett's Comedians (local) of Davey Crockett Hook and Ladder Co. 1 promises to be an elaborate one.—The entire scene of Crockett's Night at the Vandeville has been copyrighted by Manager F. B. Howard.—During their stay in this city Ethel Barrymore, Gertrude Green, and John Drew were the guests of Hon. Thomas Newbold at Hyde Park, where they enjoyed a sail on Mr. Newbold's yacht. At the close of his performance Mr. Drew entertained Mr. Newbold and a few others at dinner at the Nelson House.

**ROCHESTER.**—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): The second week of the Shubert Stock co. has proved conclusively that our amusement goes will sustain a meritorious organization of players. This fact was evidenced by the large attendance during Feb. 25 to witness the presentation of Alabama. To make special mention of one member of the co. would be an injustice to the others. The general excellence of all is highly commended. The management is to be praised for the handsome manner in which the play was staged. In Old Kentucky 6, 7. Camille (stock) co. 1, 8, 9. Francis Wilson 10, 11. Kelev-Shannon co. 12-15.—LYCEUM THEATRE (A. E. Wolf, manager): Mistakes Will Happen to good-sized houses 27, 28. The Heart of Maryland 10, 11.

**SYRACUSE.**—WIETING OPERA HOUSE (M. Reis, lessee; John L. Kerr, manager): An excellent co., headed by Charles Dickson and Henrietta Crozman, pleased a good-sized house in Mistakes Will Happen 1. Banda Rossa 2. John Drew 4. Rosenthal 6. La Belle Helene 7. In Old Kentucky 8. The Moth and the Flame 10, 11.—BASTABLE THEATRE (S. S. Shubert, manager): The stock co. did well with The Burglar Feb. 27-4; business good. The Nomine 6-11.—GRAND OPERA HOUSE (A. A. Graff, manager): G. A. Edes, business manager; Zero pleased good-sized houses 23-25. Human Hearts drew well 27-1; satisfactory performance. A Guilty Mother 24. The Dawn of Freedom 6-8. A Milk White Flag 9-11.

**YONKERS.**—MUSIC HALL (W. J. Bright, manager): Corse Payton Comedy co. Feb. 27-4. Reverie: The Planter's Wife, Flirtation, The Galley Slave, Camille, Jim the Penman, My Kentucky Home, Drifted Apart, The Parisian Princess, A Child of State, Jack and the Beanstalk, A Marriage a la Mode, and Santiago. Costumes worn by Etta Reed, the leading lady, and her assistant actresses won the admiration of the audience. The fine scenery and the excellent acting deserve much praise. House crowded at every performance. The Heart of Chicago 7. Vance Comedy co. 9-11.

**SARATOGA SPRINGS.**—THEATRE SARATOGA (Shubert Sisters, managers): Washburn's Minstrels 1; good performance; large audience. Low Benedict, a Saratoga boy, was warmly welcomed, and the Horner Brothers also made hits. Boston Ladies' Symphony Orchestra 3. Howe's wargraph 4. Callahan's Faust 6, 7. Joshua Simkins 11. In Old Kentucky 18.—BROADWAY THEATRE (Woodward, Voyer and Dwyer, managers): H. W. Dowd local rep.

representative; Jefferson Comedy co. presented Rip Van Winkle to a large and appreciative audience 25.

**BINGHAMTON.**—STONE OPERA HOUSE (J. P. E. Clark, manager): Wolford-Sheridan Stock co. had good business and gave satisfaction Feb. 20-25. Shadows of a Great City, A Wife's Honor, Eagle's Nest, The Silent Witness, The Brand of Cain, Camille, Stricken Blind, and The Smugglers were presented. Eddie Girard in Natural Gas was greeted by a good house and pleased 27. A Milk White Flag 3. The Sunshine of Paradise Alley 4. Maud Hillman co. 6-11.—BIJOU THEATRE (P. M. Cooley, manager): San Francisco Minstrels played fair houses 23-25.

**SCHENECTADY.**—VAN CULIER OPERA HOUSE (C. H. Benedict, manager): Boston Symphony Orchestra had a good house Feb. 24 and gave an enjoyable concert. Knobs of Tennessee 25; big business; entire satisfaction. Hal Reid appeared as the star and scored a great success. Alice Marble and Margaret Ellmore also deserve mention. Field's Minstrels 27 packed the house; audience pleased. Banda Rossa 28; poor business; fair concert. Hotel Topsy Turvy 3. Kelev-Shannon co. 7. Francis Wilson 9. A Milk White Flag 11.

**ONEIDA.**—MUNROE OPERA HOUSE (Smith and Preston, managers): Isham's Oortoons Feb. 21; pleasing performance; large house. French Folly co. 27; poor performance; large audience. Boston Ladies' Symphony Orchestra 2. Tommy Shearer co. 6-8. Howe's Wargraph 14.—ITEM: Sunshine in the Hilderbergs, a new play, by W. Hector Gale, of this city, will be presented by local talent soon after Easter.

**HORNELLVILLE.**—SHATTUCK OPERA HOUSE (S. Osooski, manager): Pasquini Concert co. had a crowded house Feb. 28. The Real Widow Brown attracted a large audience 1; general satisfaction.—ITEM: William Osooski, under whose leadership the house orchestra took first rank in Western New York, and who for the past two years has pursued his musical studies abroad, will return home this month.

**PORT JERVIS.**—GRAND OPERA HOUSE (William A. Kadel, manager): Howe's wargraph Feb. 22 pleased a packed house. Howland's Specialty co. failed to appear 7. Wills Brothers Comedy co. 13-15 drew well in blizzard weather producing in Atlantic City. Sweethearts and Wives, and Two Old Cronies; performance satisfactory. Mildred Novelly co. 23, 24 to fair business; co. good. Projectoscope 27; big business. Knobs of Tennessee 4.

**AMSTERDAM.**—OPERA HOUSE (George McChinn, manager): Jefferson Comedy co. in Rip Van Winkle attracted a large audience Feb. 24; co. fair. Natural Gas to fair business 25; every one pleased. Wolford-Sheridan Stock co. opened for a week 27 presenting Shadows of a Great City to S. R. O.; performance meritorious. A Grip of Steel 7. In Old Kentucky 14. Alma Chester co. 20-25.

**FISHKILL-ON-HUDSON.**—ACADEMY OF MUSIC (Clark and Peattie, managers): Wills Brothers Feb. 23-25 in Atlantic City. Two Old Cronies, and Sweethearts and Wives; audiences pleased; co. looked for return date April. Callahan's Faust 28; good performance; fair audience. European Sensation 4. Charlotte Severson 9-10.—ITEM: Manager Clark has accepted a position at the Matinean State Hospital.

**WAVERLY.**—OPERA HOUSE (J. K. Murdoch, manager): Empire Theatre co. Feb. 22-28, presenting Country Larks and City Pavements, East Lynne, The Two Orphans, A Banker's Heiress, and London Assurance. The co. was organized here on a few professionals and amateurs and is decidedly weak. On account of poor business 28 money was refunded to ticket holders. U. T. C. 4.

**GENEVA.**—SMITH OPERA HOUSE (F. K. Hardison, manager): Lorraine Hollis co. Feb. 23-25; good performance. Repertoire: Forget Me Not, Where's My Wife, Camille, and A Duet of Hearts. The Sunshine of Paradise Alley 1. Human Hearts 3. The Dawn of Freedom 8. Natural Gas 10. Howe's wargraph (return date) 13. Field's Minstrels 20. The Heart of Maryland 24.

**TROY.**—GRINWOLD OPERA HOUSE (S. M. Hickey, manager): Bert Coote in The New Boy Feb. 27, 28; good houses. Hotel Topsy Turvy 1; good audience. A Grip of Steel 24. Wolford Sheridan Stock co. 6, 7 and 10, 11. Francis Wilson 8. La Belle Helene 9.—RAND'S OPERA HOUSE (G. Rand Estate, managers): Field's Minstrels 24; fine house. The Turtle 25; good house. John Drew in The Liars 2.

**UTICA.**—OPERA HOUSE (Sam S. Shubert, manager): Jaxon Opera co. closed a fair week's business Feb. 25, having presented B. Travators, The Bohemian Girl, The Chimes of Normandy, Faust, Lucia, and Fra Diavolo in a pleasing manner. Banda Rossa gave a fine concert to a small audience 1. Kelev-Shannon co. 8. Pasquini Concert co. 9. In Old Kentucky 11. Francis Wilson 13.

**OSWEGO.**—RICHARDSON THEATRE (J. A. Wallace, manager): The Sunshine of Paradise Alley Feb. 23 drew finely, and seemed to satisfy. Jaxon Opera co. opened 27 for week to a large house. A Milk White Flag 13. In Old Kentucky 9. The Moth and the Flame 13. The Heart of Maryland 22. Washburn's Minstrels 21.

**GLOVERSVILLE.**—KASSON OPERA HOUSE (A. L. Covell, manager): Hal Reid in Knobs of Tennessee Feb. 24; fair audience; excellent performance. Local Minstrels 25. S. R. O. Tommy Shearer co. opened for a week 27 in Only a Farmer's Daughter; house sold out. A Guilty Mother 6. Howe's wargraph 8. In Old Kentucky 13.

**CANANDAIGUA.**—GRAND OPERA HOUSE (S. C. McKee, manager): The Sleeping City Feb. 24; good business; co. gave satisfaction, particularly Florence Courtney, Rogers Baker, and Jake Clifford. The Sunshine of Paradise Alley 24; fair business. Human Hearts 2. Pasquini Concert co. 6.

**OWEGO.**—WILSON OPERA HOUSE (J. H. Beaumont, manager): San Francisco Minstrels Feb. 27; large audience pleased. The co. having an open date 28 repeated performance at reduced prices in a packed house. The Sunshine of Paradise Alley 9. Gus Hill's New York Stars 10. White's Faust Apr. 4.

**MIDDLETOWN.**—CASINO THEATRE (Lee and Hathaway, managers): Alma Chester co. Feb. 27-4 in Hermine or the Cross of Gold. At Fort Bliss, The Wages of Sin, At the Picket Line, Denise, The Cuban Patriot, Arabian Night, Nevada; big houses; satisfaction given.

**GLENS FALLS.**—OPERA HOUSE (F. E. Pruyd, manager): Natural Gas Feb. 24; large and pleased audience. Al G. Field's Minstrels 28; S. R. O.; excellent performance. Especially good were Faust Family, Everhardt, and Grunt, Beers and Grunt. The New Boy 2. Howe's wargraph 6, 7. In Old Kentucky 10. DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): The Real Widow Brown Feb. 27; large house; excellent performance. Natural Gas 7.—ACADEMY HALL: Katherine Ridgway Concert co. 3.

**LYONS.**—MEMORIAL HALL (Mills and Ohmann, managers): The Sunshine of Paradise Alley Feb. 27 pleased a good audience. Kane Opera co. 24 failed to appear. The Wheel of Fortune 9. A Breezy Time 11.

**JOHNSTOWN.**—GRAND OPERA HOUSE (A. L. Covell, manager): Monte Carlo Girls Feb. 21 failed to appear. Knobs of Tennessee pleased a small audience 24. Banda Rossa 28; pleasing concert; good business. Alma Chester co. 6-11.

**OLEAN.**—OPERA HOUSE (M. W. Wagner, manager): Natural Gas 3. Next Door 17.—ACADEMY OF MUSIC (T. D. Leland, manager): Hobson's U. T. C. Feb. 24; big business. Pasquini Concert co. 1; large and pleased audience.

**NEWBURGH.**—ACADEMY OF MUSIC (F. M. Taylor, manager): Corse Payton co. closed one of the best weeks of the season Feb. 25. Hotel Topsy Turvy 28; large and pleased audience. Washburn's Minstrels 3, 4. Shea-McCallie Stock co. 6-11.

**BATAVIA.**—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): A Breezy Time 2 and Banda Rossa 3 both played to large houses.—ITEM: Manager Dellinger, of the house, is ill from the effects of a broken finger.

**PEEKSKILL.**—DEWEY OPERA HOUSE (F. S. Cunningham, manager): Wright's Comedians Feb. 27 in vaudeville to S. R. O.; creditable performance. The Stars and Stripes, under the direction of Mr. and Mrs. Harry Hoffman 2. Elmer E. Vance co. 6-8.

**JAMESTOWN.**—SAMUELS OPERA HOUSE (M. Reis, manager): The Real Widow Brown Feb. 24; large and pleased audience. J. E. Toole 27-4 in Rip Van Winkle. The Gipsy German, and Killarney and the Rhine; fair business. Natural Gas 6.

**CORNING.**—OPERA HOUSE (H. J. Sternberg, manager): Edward Girard in Natural Gas returned engagement Feb. 28; big business; audience delighted. Kelev-Shannon co. 15.

**ITHACA.**—LYCEUM (M. M. Gutsadt, manager): Eddie Girard in Natural Gas pleased fair business 1.

2. A Milk White Flag 4. Human Hearts 6. La Belle Helene 8. The Bride-Eldest 24. The Lilliputians 27.

**LITTLE FALLS.**—SKINNER OPERA HOUSE (H. A. Skinner, manager): Dark.—CHRONKHITE OPERA HOUSE (W. H. CronkHITE, manager): European Sensation Feb. 28; crowded house. Kane Opera co. 9-11.

**NORWICH.**—CLARK OPERA HOUSE (L. B. Bassett, manager): French Folly co. Feb. 21; good house; performance fair. Monte Carlo Girls 21 failed to appear or notify. The Sunshine of Paradise Alley 7.

**WATERTOWN.**—CITY OPERA HOUSE (E. M. Gates, manager): Isham's Oortoons Feb. 28; good house; best of satisfaction. A Milk White Flag 8. In Old Kentucky 10.

**CORTLAND.**—OPERA HOUSE (Wallace and Gilmore, managers): French Folly Feb. 28; fair house; poor performance. The Sunshine of Paradise Alley 3. Isham's Oortoons 6.

**PENN YAN.**—SHEPARD OPERA HOUSE (George M. Low, manager): Pasquini Concert co. 8. San Francisco Minstrels 9.

**KINGSTON.**—OPERA HOUSE (C. V. Du Bois, manager): Banda Rossa Feb. 27; excellent concert; large audience. Washburn's Minstrels 2.

**LOCKPORT.**—HODGE OPERA HOUSE (Knowles and Gardner, managers): A Breezy Time 3. Banda Rossa 6.

**MEDINA.**—OPERA HOUSE (Cooper and Hood, managers): A Breezy Time 6. Schubert Glee Club 13. The Real Widow Brown 28.

**PLATTSBURGH.**—THEATRE (Edwin G. Clarke, manager): Al G. Field's Minstrels 1; satisfactory performance; large audience. The New Boy 3.

**ONEONTA.**—NEW THEATRE (W. D. Fitzgerald, manager): Park Sisters played a large house Feb. 24. The Sunshine of Paradise Alley 8.

**ROME.**—WASHINGTON STREET OPERA HOUSE (E. J. Gately, manager): Kane Opera co. Feb. 20-25; fair co. and performances. Isham's Oortoons 4.

**OGDENSBURG.**—OPERA HOUSE (Charles S. Hubbard, manager): Isham's Oortoons 1 pleased a good house. Lorraine Hollis co. 6-11.

**DANVILLE.**—HECKMAN OPERA HOUSE (L. H. Heckman, manager): A Breezy Time Feb. 24; good business; pleased audience. Schubert Quartette 8.

**WARSAW.**—OPERA HOUSE (E. E. Baker, manager): A Breezy Time pleased a good audience Feb. 27. Whitney's Minstrels 17.

**COHOES.**—NATIONAL BANK HALL (E. C. Game, manager): Dark.

**ELLENVILLE.**—MASONIC THEATRE (E. H. Munson, manager): Fields and Hanson's Minstrels 9.

**RODOUT.**—LISCOMB OPERA HOUSE (George G. Liscomb, manager): Dark.

**WELLSVILLE.**—BALDWIN'S THEATRE (E. A. Rathbone, manager): Isham's Oortoons 10. Next Door 18.

#### NORTH CAROLINA.

**CHARLOTTE.**—OPERA HOUSE (Nat Gray, manager): The Lees, hypnotists, opened for a week Feb. 27 to big business; performance good. Godfrey's Band 10. A Breezy Time 16. Murray and Mack 23. El Capitain 27.

**RALEIGH.**—ACADEMY OF MUSIC (R. C. Rivers, manager): Primrose and Dockstader's Minstrels 2. Under the Red Robe 4.

**FAYETTEVILLE.**—OPERA HOUSE (Will C. Dodson, manager): The Lees 6-8. Murray and Mack in Finnegan's Ball 17.

#### NORTH DAKOTA.

**FARGO.**—OPERA HOUSE (C. P. Walker, manager): A Bunch of Keys Feb. 29; fair business and performance. Walker Whiteside 28. On the Swanee River 4. Frank Daniels 8. A Midnight Bell 13. Who is Who 16. John Griffith 21. ALBON BRUKER.

**GRAND FORKS.**—METROPOLITAN THEATRE (C. P. Walker, manager): A Bunch of Keys to fair business Feb. 24; performance disappointing. Specialties by Frankie St. John and Albert Mahar were creditable. Walker Whiteside 1. On the Swanee River 4. Frank Daniels 9. A Midnight Bell 15. Who is Who 17. John Griffith 23. Sonsa's Band 28. Lewis Morrison 30.

**BISMARCK.**—ATHENAEUM (J. D. Wakeman, manager): A Bunch of Keys Feb. 17; good house; fair performance. Mantell's Merry Makers 24. John Griffith 29.

**WAMPETON.**—OPERA HOUSE (R. W. Beatty, manager): A Bunch of Keys Feb. 27; small house; unfavorable weather; performance fair. Walker Whiteside 7.

**GRAFTON.**—GRAND OPERA HOUSE (W. W. Robertson, manager): A Bunch of Keys Feb. 23; poor house; performance good.

**JAMESTOWN.**—OPERA HOUSE (F. Seccomb, manager): Dark.

#### OHIO.

**TOLEDO.**—VALENTINE THEATRE (L. M. Boda, manager): Otto Klives, business manager; The Turtle to capacity Feb. 23. Sol Smith Russell in The Hon. John Grigsby 24 to S. R. O. It was the usual delightful, wholesome dish that Mr. Russell always sets out, accompanied by his usual characteristic little speech before the curtain. Modjeska in Antony and Cleopatra and Macbeth 25 to fair houses. Willie Collier 13-15.—Burt's Theatre (Frank Burt, manager): A Trip to Coontown filled the house at every performance 23-25. The organization is one of the strongest of its kind on the road, and furnishes excellent entertainment. McDoodle's Flats, a bright, clean farce-comedy, with a good line of specialties to fair houses 26-1.—PEOPLE'S THEATRE (C. F. Stevens, manager): With good vaudeville, good scenery, and some good voices and songs, the variety fair co. pleased full houses 23-25. When London Sleeps drew well 25-1, people being turned away on opening night. The play is in the hands of a good co. and is well staged.

C. M. EDSON.

**DAYTON.**—GRAND OPERA HOUSE (Harry E. Feicht, manager): Sol Smith Russell in Hon. John Grigsby to capacity Feb. 21. The star was well supported and gave a most acceptable performance. Jack and the Beanstalk 27. W. H. Crane 21.—PARK THEATRE (Harry E. Feicht, manager): The Pulse of Greater New York, booked for 23-25, was closed by Manager Feicht after the first performance, on account of its inferiority. Williams and Walker co. 27-1; S. R. O.; pleasing performance.—ITEM: Mrs. James O'Neill is the guest of friends here.

J. W. WEIDNER.

**URBANA.**—MARKET SQUARE THEATRE (H. H. Williams, manager): A. L. Wilkins, acting manager; Richards and Pringle's Minstrels Feb. 27; largest house of season; pleasing performance. Billy Kermond after many years' absence, was warmly welcomed. The Princess Bonnie (local), under management of W. E. Ranch, 23, 24. W. H. McGOWAN.

**AKRON.**—GRAND OPERA HOUSE (W. F. Stickles, manager): Mistakes Will Happen Feb. 23; performance excellent; medium house. Charles Dickson, Charles Carbury, E. Lawrence, Henrietta Crozman, Ethel Knight Mollison, and Carrie Behr were exceptionally good in their parts. Pousse Cafe 25; fair house. Allen Wrightman, Jimmy Cavanaugh, Louis Hanney, Clarence Wilbur, William Fuller, Robert Dailey, and Sadie Hilton were good. Brothers Boyer in Next Door 27; co. medium; small house. 1402 28; well-filled house; co. very good. Stuart was excellent. Walter Terry, Nellie Elmer, and Eleanor Kent had to respond to a number of encores. At Piney Ridge (return) 4. King Dramatic co. 6-12.

**SANDUSKY.**—NIELSEN OPERA HOUSE (Charles Baetz, manager): The Real Widow Brown pleased a large audience Feb. 16. Next Door drew a top-heavy house 23 and pleased every one. Modjeska, supported by an excellent co., presented Mary Stuart 24 to the largest audience for years. Every seat sold twenty-four hours before performance. The King Dramatic co., headed by Kirk Brown, opened for a week 27 to S. R. O. Repertoire: Hands Across the Sea, Faust, The Power of the Press, Monte Cristo, The Fair of Wealth, Carmen, The Cotton King, The Cherry Pickers, The Two Orphans, and The Last Stroke.

**YOUNGSTOWN.**—OPERA HOUSE (Eugene Rook, manager): Uncle Josh Spruceby appeared Feb. 27; largest house of the season at low prices, 1800 persons being admitted; audience pleased. Eddie P. Bower, German comedian, attracted most attention, 1402 2; big business. Stuart was much applauded. The rest of the co. were good. At Piney Ridge 4. Roland Reed 22. Jack and the Beanstalk 24. William H. Crane 25.

**ALLIANCE.**—OPERA HOUSE (Norton and Schultz, managers): Passion Play pictures Feb. 28; fair business. Next Door 3. My Friend from India 3 & Ten.

nessee's Pardner 10. Newell's Cyrano de Bergerac 18.—CRAYEN'S OPERA HOUSE (M. E. Whelan, manager): Uncle Josh Spruceby to S. R. O. 23; pleased audience. Waite's Opera co. opened for a week to good business 25 presenting Fra Diavolo. The Two Vagabonds 28. The Bohemian Girl 1.

**CANTON.**—THE GRAND (M. C. Barber, manager): Waite's Opera co. closed a very successful week Feb. 25, presenting La Mascotte and The Bohemian Girl 22. Maritana and Paul Jones 24. The Mikado, Pinafore, and Cavalleria Rusticana 24, and Said Pasha and Olivette 25. Stuart in 1402 drew a large audience 27; performance good. Brothers Boyer in Next Door to fair business 1. The Heart of Maryland 7. Banda Rossa 13. Murray and Mack 15.

**MARIETTA.**—AUDITORIUM (M. G. Seipel, manager): A Turkish Bath 2. Robert Downing 13. Remember the Maine 17. A Night at the Circus 20. Lyceum Course: Passion Play pictures Feb. 23; large audience; good attraction. Will Carleton 18.—L. M. Luchs, manager: Boston Lyric Opera co. (return date) 28; fair audience; good performance. Finnegan's 403 4. What Happened to Jones 7.

**MASSILLON.**—NEW ARMOY (G. C. Haverstack, manager): Welsh Prize Singers Feb. 24 pleased a small audience. Royer Brothers in Next Door 28; large and appreciative audience. At Piney Ridge 2. A Night at the Circus 7. Francis Walker 10. She Would Be a Widow (local) 17. Back on the Farm 20.—BUCHER'S OPERA HOUSE (George H. Shauf, manager): Passion Play pictures 1, 2; large houses. The Drummer Boy of Shiloh (local) 9-11.

**POMEROY.**—OPERA HOUSE (J. M. Kaufman, manager): A Night at the Circus to S. R. O. Feb. 28 and fair house 1; performances ordinary. Mr. and Mrs. Francis Laidie in An Original Idea 4. Fabio Romani 7. Back on the Farm 20.—ITEM: Manager Kaufman has recovered from the grip and returned to town from his home in Gallipoli.

**LIMA.**—FAUROT OPERA HOUSE (H. G. Hyde, manager): Sol Smith Russell in Hon. John Grigsby delighted S. R. O. Feb. 23. Superba 25 gave satisfaction to a theatre filled to overflowing. The Girl from Paris 27 did fairly; performance good. The Heart of Maryland 1. Jack and the Beanstalk 3. McDoodle's Flats 6.

**SPRINGFIELD.**—BLACK'S OPERA HOUSE (Charles Brunner, manager): The Gay Matinee Girl Feb. 22; good business. At Piney Ridge 24; good performance and business. Richards and Pringle's Minstrels 25; good business. The Heart of Maryland 2. The Little Minister 4. Other People's Money 9. Si Plunkard 10. Grimes' Collar Door 11.

**GREENFIELD.**—OPERA HOUSE (H. G. Simons, manager): Keystone Dramatic co. Feb. 20-25 opened in The Senator's Daughter to S. R. O. Other plays presented: His Mother's Husband's Boy, The Heart of the Mountain, The Girl I Loved, East Lynne, and The Man from Japan to good business; co. good. Si Plunkard 14.

**CHILLICOTHE.**—MASONIC OPERA HOUSE (E. S. Robinson, manager): Richards and Pringle's Minstrels Feb. 22; S. R. O.; co. very good. The Girl from Paris 23; good business and co. Keystone Dramatic co. opened for their return date 25, presenting The Girl I Love to S. R. O. Si Plunkard 15. Pudd'nhead Wilson 21.

**EAST LIVERPOOL.**—NEW GRAND (James Norris, manager): The Chimes of Normandy (local) Feb. 22, 23, 25 filled the house. Special mention is due Allie Laughlin, Dan McIntosh, and Robert Fouts. Daniel R. Ryan co. opened for a week 27 to S. R. O. in From Sire to Son. The Fatal Wedding 28.

**TIFFIN.**—NORRIS OPERA HOUSE (Charles Collins, manager): 1402 had a good house Feb. 23 and gave satisfaction. Royer Brothers in Next Door 25; fair house; average performance



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## JULES MURRY LOCATES HERE.

Jules Murry, manager of Lewis Morrison, who has heretofore made his headquarters in Chicago, has removed to this city and opened offices at 110 West Fortieth Street. Mr. Murry will begin at once preparations for the enterprises that he will direct next season. Chief of these will be an elaborate production of Frederick the Great, with Lewis Morrison in the title role. This production, Mr. Murry states, will be one of the most elaborate ever seen on the American stage. Negotiations are now pending whereby it will be seen in New York in the Fall. Mr. Murry will also send on the road a Faust company, with an excellent cast, and entirely new scenery and effects. In addition to these enterprises Mr. Murry will manage another star, whose name he does not care to divulge at present. Lewis Morrison's tour in Faust this season has been the most successful in his career. Business has been immense and records have been broken all over the country.

## TWO COMPANIES FOR THE RAYS.

The Rays, Johnny and Emma, in their musical farce, A Hot Old Time, continue to crowd the theatres, their business this season being in excess of that of last. Next season it is their intention to further increase the strength of the organization which has made them famous in the farce-comedy world. A larger and more expensive company will be engaged, new special scenery will be made, and new effects will be added to the production. Mr. Ray has a number of new ideas which will be in evidence in the new edition of A Hot Old Time, which George M. Cohan is engaged upon. The demand for this attraction has been so great that it has been decided to send out another company the coming season. For this company the best talent will be secured, and a fac-simile of the first company's scenery and costumes will be used. Mr. Ray will personally stage the comedy. The new company will play new territory.

## MATTERS OF FACT.

The J. W. Carner Stock company will represent popular royalty plays, under Harry L. Webb's management next season. A special production of Rip Van Winkle will be made, with J. W. Carner as Rip.

Frank Caverly has made a hit as Charles Tatters and Jim Confidence in 1492 this season. His work has been highly commended everywhere.

Bergman's Opera House, McGregor, Ia., recently completed, is equipped with all the modern conveniences, and is a beautiful theatre. The stage has been built sufficiently large to accommodate the average company with ready ease. McGregor is midway between La Crosse and Dubuque, Madison, Wis., and Mason City, Ia., and has excellent railroad facilities. The drawing population is about 6,000, and the number of attractions played is limited.

Charles D. Herman, playing Macbeth, Antony, and other prominent roles with Madame Modjeska, will consider offers for summer engagement, to begin after May 1.

The new Opera House at Canton, Pa., is to open week of April 17. Manager W. W. Whitman wants a good attraction as a starter on a certainty.

Stetson's Uncle Tom's Cabin company continues to draw packed houses. An S. R. O. sign is a requisite of every house booking this attraction. At Fitchburg, Mass., big business was recorded, as usual.

The Talbott Dramatic company is booked to open Aug. 7 at Danville, Va. The company will play week stands through the South. Manager Greenville Talbott is now engaging the company.

Fanny Cohen, comedienne, will accept offers for the rest of this season and next. Miss Cohen's work has been the feature of many productions.

A good vaudeville farce, with a male star part and a good female role, is offered for sale by "I. A." 760 South Street, Roslindale, Mass.

J. J. Spies' new offices will be located at 121 West Fortieth Street, not at 141, as has been stated.

Mellen's Agency has turned over the booking of The Daughter of Cuba company to Sam Coombs.

B. B. Valentine has placed his drama, A Southern Romance, with T. H. Winnett, who will control the rights of production in the future. The Winnett Bureau has also secured all of William Redmond's plays.

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CHAS. LEWIS in N. Y. Clipper, Washington, D. C., Mar. 4th: "Hoyt's A Texas Steer, which, although always phenomenally popular here, never had better houses than those which gathered here eight times last week. The Maverick Brander of Herbert E. Sears was exceptionally well done, and he proved himself a most worthy successor of our own Tim Murphy."

Richmond, Va.—The Dispatch, Feb. 28: "Hoyt's clever political satire, A Texas Steer, was presented at the Academy last night by a very capable company, and a large audience enjoyed the performance. Maverick Brander, the Texas cattle king, was very well impersonated by Mr. Herbert E. Sears, who gave entire satisfaction in the role."

PITTSBURGH, JAN. 31.

Leader: "The part of Maverick Brander, the Texas cattle king, whose wife and daughter used his money to buy him a seat in Congress against his will, is in the hands of Herbert E. Sears, who brings its eccentricities out in a strong and pleasing light."

Dispatch: "Herbert E. Sears is the Maverick Brander of the present company. In some respects he differs in method from his predecessors, but that fact does not detract from the merit of his work. Mr. Sears possesses the qualities necessary for comedy characterization, and combined with considerable personal magnetism, manages to hold the attention of his audience easily and well."

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## VAUDEVILLE CORRESPONDENCE.

(Continued from page 22)

**ALBANY, N. Y.**—Leland Opera House (F. F. Proctor, manager; P. F. Nash, resident manager): Owing to illness Flo Irwin was not able to appear Feb. 27, and Isabelle Urquhart and John T. Burke were substituted. Their sketch, "Even Stephen," kept the large audience laughing. Adele Purvis-Onri won much applause. George C. Davies is the best impersonator that has been here this season. The Red Birds have a new and catchy act. Others were: "Vivian De Witt," John Le Clair, Larry Le Roy, and the riding baboon "Jessie."—Watson, Hutchings and Edwards are due 6.—Gaiety (Agnes Barry, manager): The Australian Beauties 25-26 opened to big business and kept it up. Edna Urtline, Hazleton and Vedder, Sheehan and Kennedy, Smith O'Brien, and the Lavelles are of the co. Harry Bryant is Dusty Dooley in the afterpiece. Fred Irwin's Majestic Burlesquers 2-1 packed the theatre to the doors. Russell and Phyllis, Grace Vaughn, Carmouelle Sisters, Howard and Mack, Quigley Brothers, Irwin and Remington, the Todd-Judge Family, and George S. Betts are in the co. White Elephant 24. City Club 6-9.

**BUFFALO, N. Y.**—Shoe's did a phenomenal business week Feb. 27-4: The house was sold out at each performance. Pauline Hall was the headliner, and she received a splendid welcome. Smith and Campbell made the hit of the bill with new jokes. Mayne Gehrue, an exceedingly pretty girl, sang and danced well. Johnson and Dean made a big hit. Others were: Lafayette, the Six Sennetts, Moreland, Thompson and Robert Smith, and King and Gray.—Rose Sydel's London Belles did a good week's business at the Court Street 2-4. The burlesques were up to the average, but the olio was weak. In the bill were Karina, Dooley and Tenbrooke, Fonti Boni Brothers, Richmond and Clements, Hilton, O'Rourke and Burnette, and Reiger and Chatham. Broadway Burlesquers 6-11.—Items: Lottie Gilson is booked to appear at both Shoe's and the Court Street Theatre next week. Both houses are advertising her, and it is a mooted question as to which one will secure her services. The manager of each house claims to have a contract with her, and each insists upon the fulfillment of the same.—The vitascope still holds forth at the Empire.

RENNOLD WOLF.

**NEW HAVEN, CONN.**—Poli's Wonderland (S. Z. Poli, manager): For week Feb. 27-4 Manager Poli arranged a thoroughly satisfactory bill. Maude Courtney, singing the old songs in a new way, was one of the features and proved herself a favorite. Dolan and Lenhart in A High-Toned Burglar presented a laughable sketch most acceptably. Mr. Dolan's work making a most emphatic hit. Jess Dandy, the impersonator; Manning, an old western, Arthur and Wagner in a most commendable singing act; Three Glissandos, May Cook, the Asbeys, Billy Barlowe, and Hendrix and Prescott rounded out a capital bill. Week 6-11: Henerietta Byron and Barney Fagan, Five Whirlwinds, Neeson and Neuhouse, Wilson Family, Fred Niblo, Ford and DeVerne, Gypgene, and the Zeezors.—Items: The new Poli theatre will continue under S. Z. Poli's management and be used as a first-class vaudeville house.—Maude Courtney and her mother were the recipients of much attention while here.

JANE MARLIN.

**PORTLAND, ORE.**—Fredericksburg (E. W. Rowe, manager): Good business week ending Feb. 26. Minerva Dechent, Armand and Carmen, Marion Hart, Conchita, and Zephyrene.—Coliseum (Will H. Brown, manager): Fair business week ending 26. Rae Eldridge, Gus Leonard, the Kellys, Vivian, St. Clair and De Armo, La More Sisters, Pat Kelly's farce, The Klondike Hotel, and Gus Leonard's skit, "My Wife's Husband."—Demartini's (C. Nick "Burbank" manager): Lillian Cole, Ella Hall, Lucy Templeton, Fannie Woods, Veronica, Raymond Sisters, Charles Franka, and Professor Ryle, pianist, entertained good houses week 19-26.—Item: Arthur Salvini, tenor, and Healy Sisters, singers and skit dancers, opened week ending 4 at Fredericksburg for a limited run.

O. J. MITCHELL.

**WASHINGTON, D. C.**—Robie and Denkin's Knickerbocker Burlesquers are at the Lyceum. In the co. are The Three Roselunds, M. S. Whallen, Shayne and Worden, Raymond and West, Mae Taylor, Three Gardeners, Three Wright Sisters, and Grant and Durand. The pantomime, An Affair of Honor, and James Jeffries are special features. Family Fair 13. The Grand Opera House has Mr. and Mrs. Sidney Drew, Maude Courtney, Mayne Gehrue, T. J. Farrow, Walbert, Helen Tiesart, the Three Renos, and Marion and Dean.—Manager John Grievens' announcements for the Bijou: Charles Wayne and Anna Caldwell, Delmore and Lee, Gertrude Rutledge, Campbell and Beard, Jack Burke and English Scotty, George Austin, Joe Hardman, and George and Fanny Graham.

JOHN T. WARD.

**JERSEY CITY, N. J.**—Sam Scribner's Gay Morning Glories were at Bon Ton week Feb. 27-4 to good patronage. Performances fair. Coley and Mamie Grant, Madeline Franks, Willis and Barron, McCloud and Melville, Ward and Brown, McPhoe and Hill, Preston and Balmaine, are in the olio. The burlesque, Red Birds at the Seashore, introduces Annie Smilax and George W. Willis. Zero 6-11.—Items: The Tenderloin Club stag 25 had Billy Barlowe, Dotglass and Huested, the Parkers, Wait Sisters, Leslie and Forrest, Ed Manning, Lillie Schubert, Queenie Madeline, Jess Brocken, Kid Sully, and Hill and Hill.—Ward and Brown have replaced McCloud and Saline with Scribner's Gay Morning Glories.

WALTER C. SMITH.

**PITTSBURG, PA.**—Reilly and Woods opened a week's engagement Feb. 29-25 at the Academy to packed houses. Co. pleased. Al Reeves co. 27 played to large attendance. Gay Musqueraders week 6.—Punter and Brothers, Gertrude Cochran, Keno and Welch, and William Rowe headed a strong list of vaudeville performers at the Grand Opera House week 27. Week 6: Russell Brothers, Ramza and Arno, Charles Diamond, and Beatrice.

E. J. DONNELLY.

**CLEVELAND, O.**—Vanity Fair Burlesquers were at the Star week Feb. 27. The olio contains Dixie, Ralph G. Johnstone, Morrisey and Rich, Farrell and Taylor, Lowell and Lowell, Emery and Marlow, and Newell and Sherett. Pousse Cafe 6-11.

WILLIAM CRATON.

**NEWARK, N. J.**—Waldmann's Opera House (Louis Robie, manager): Robie's Knickerbockers opened to capacity on their return visit Feb. 27-4. Co. includes Raymond and West, Grant and Durand, Shayne and Worden, the Three Gardeners, M. S. Whallen, and Vera Hart. The Grand Opera House has a lively and enjoyable performance. Merry Maidens 6-11. City Sports 13-18.—Waldmann's N-w Theatre (Fred Waldmann, manager): The Joseph Hart co. filled a return date Feb. 27-4. The following made big hits: Joseph Hart and Carrie DeMar, Ethel Levy, Charles T. Aldrich. Opening good. Fanny Rice, French Ball, 6-11. Bob Fitzsimmons co. 13-18.—Items: The annual Sunday concert was given at the Auditorium Feb. 26 by the Robbins, Lerrey Stafford, Bartell and Morris, Nazores, Daily and Yokos, Tommy Barnett, Lillian Green and William Friend, and Dunbar and Harris.—Triluminar Lodge, No. 112, F. and A. M., will give a theatre party in honor of Manager Louis Robie, at Waldmann's Opera House 2.—Mae Taylor was unable to appear with the Knickerbockers Feb. 24. Cause, grip.—Manager Harry Healey, of the Auditorium, benefits at that house 28.

**SAN FRANCISCO, CAL.**—The Orpheum keeps up its reputation for first-class attractions. Week Feb. 12-18 Carter De Haven and Bonnie Maie, two precocious youngsters, astonished immense audiences with their ability. Their comedy work was great and their cake walk the best thing seen in many a day. Conroy and McDonald proved two clever comedians. Milton and Dolly Nobles were good. Derenda and Brown, Macart's dogs, P. C. Shortis, the Schrode Brothers, and Long and Keeler made up a great programme. Week 19-25 Edith Craske was well received. Lew Bloom and Jane Cooper were fair. J. K. Murray and Clara Lane sang operatic selections with good effect.

**LOS ANGELES, CAL.**—Orpheum (Thomas J. Myers, manager): Week Feb. 19-26 Milton and Dolly Nobles scored highly in Why Walker Reformed. Hayden and Hetherington won applause with their travesty. Oia Hayden's rich baritone was heard to advantage and she made a pronounced hit with her father's latest production. "The Day That Destiny Comes Home." Of the last comedy, Derenda and Brown continued to juggle clubs marvelously. Papinta was gorgeous in new color effects. Giacinta della Rocca charmed her hearers with her violin, and Clorinda rag-timed it to every one's satisfaction. 27: Macart's dogs and monkeys, Conroy and McDonald, Brothers Schrode, and Lang and Keeler.

**ROCHESTER, N. Y.**—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident manager): Crowded houses ruled week Feb. 27-4. The olio comprised Marlow and Plunkett, Annie St. Tel, Deets and Don, Lillie Western, Laura Comstock, Belmont and Weston, and Mr. and Mrs. R. J. Dunstan in A Lesson in Whist, which made a decided hit. Press Eldridge, Earl and Wilson, Henry Le Roy, Reno and Richards, Duffy, Sawtelle and Duffy, Alma Deorge, Johnson and Dean, and Edna Bassett Marshall 6-11.—Wonderland: Fox Comedy co. and the Cherry Sisters 6-11.

**CINCINNATI, O.**—Bryant and Watson's American Burlesquers are at People's Feb. 27-4. Mason Mitchell is the chief attraction. Others are Watson and Dupre, Perry and Burns, Mildred Murray, Leslie and Curdy, and Monroe Sisters. High Rollers 6.—The same week Lottie Gilson headed the bill at the Fountain. Arthur Dunn and Clara Bell Jerome, Delmore and Lee, Troubadour Trio, Clements, Marshall and Little Sunshine, James H. Cullen, George E. Austin, and Wilson and Halpin are also here, and the biograph remains. Williams and Walker's co. 6.

**TORONTO, CAN.**—Opera House (Ambrose J. Small, manager): Beese Bonehill and a host of vaudeville artists filled in the canceled date of A High Born Lady co., Feb. 27-4, and played to capacity. Miss Bonehill sang her songs in her usual charming manner. The Middlelegs, Hilborn and Grex, Theobaldi, Douglas and Ford, Marie Troy, Seeley and West, and the Spencer Brothers made up a first-class bill. 14-22 6-11. Superba 13-18.

**INDIANAPOLIS, IND.**—Empire (Heuck Opera House Co., managers: Sam Devere's co. was here week Feb. 27: fair performance. O'Brien and Buckley, the Fanchonette Sisters, Barnes and Sissons, Lawrence and Harrington, and Walter J. Talbot and Mildred and De Grey are in the co. Views of the Sharkey-McCoy fight are also shown. Rice and Barton 3-5.

**SYRACUSE, N. Y.**—Dunfee's Comedy Theatre (H. B. Jacobs, manager): A fairly good performance is being given Feb. 27-4 by Smith and Cook, Harry Le Clair, Bennett and Rich, Emma Carus, Mitchell Sisters, and Merritt and Rozella to good crowds. Week 6-11: Mignani Family, Howard and Emerson, Cosmopolitan Trio, Tenley and Simonds, Sisters Barnard, Annie Morris, and the vitascope.

**TROY, N. Y.**—Star (Buck and Keller, managers): Night Owls Feb. 23-25. Poor performance. White Elephant co. 27-1 to fair houses.—Gaiety (James Hearne, manager): May Howard 27-4: big houses. Specialties by Al H. Weston, Mills and Simonds, Wilson and Massoune, Moran and Wesley, Flynn and De Costa, and Lorenz and Allen found favor. Persian Belles 6-11.

**NEW ORLEANS, LA.**—Academy of Music: The features at this theatre are improving weekly, and the following list week 5 makes up the best programme offered this season: Lizzie B. Raymond, Sisters Macarte, Pickert and Whipper, Rice and Cady, Millie Tournour, Henri Richard, Rivers and Capwell, and the kinodrome.

**KANSAS CITY, MO.**—Orpheum (M. Lehman, manager): Hyde's Comedians, headed by Helene Mora, who made a hit in her songs, did a big business week Feb. 26-4. McIntyre and Heath, Canfield and Carleton, Charles E. Sweet, Edmund Hayes and Emily Lytton, in A Wise Guy, and A. D. Robbins, all scored hits.

**OMAHA, NEB.**—Lillian Burkhardt in the bright comedy, Dropping a Hint, is the headliner at the Creighton-Orpheum week of Feb. 26. Other attractions are: Conway and Leland, Gracie Emmett, Knight Brothers, Max Cincinnati, Willy Ozella, and Krause and Rosa.

**EASTON, PA.**—Wonderland (Otto Rost, manager): Zero Feb. 26-27: crowded house. Good bill. Fair attendance. Metropolitan Burlesquers 27-1. Crowded houses. Fair performances. Coming: Champion Cake Walkers 24. Broadway Girls 6-9.—Item: Zero 23-25 broke all records of this season.

**LAWRENCE, MASS.**—New Theatre (C. H. Prouty, manager): Bryant and Watson's Australian Beauties gave lively performances to packed houses Feb. 27-4. In the olio are Edna Urtline, Smith O'Brien, Hazleton and Vedder, Sheehan and Kennedy, and the Lavelles. Casino Burlesquers 2-4.

**SPRINGFIELD, MASS.**—New Gilmore (P. F. Shea and Co., managers): Week Feb. 27-4: Mark Murphy and Jennie Reynolds in a very entertaining sketch; O'Kane's acrobats, Albert Dickinson, Papita and Rosa, Tom Muck, Nina and Banks, and Nona Winter, and the Ladells.

**WILMINGTON, DEL.**—Wonderland (W. L. Dockstader, manager): Business continues very large. People Feb. 27-4: Andy Amann, Frances Hartley, Banks and Mona Winter, Fletcher and Royal, Reed's dogs, Mr. and Mrs. Stuart Darrow, McNish and Albro, Hadj Lessik, and Hart Brothers.

**RICHMOND, VA.**—Bijou (Jake Wells, manager): Unusually large audiences in the week Feb. 27-4. The bill includes Ermani, Davenport Brothers, Fred Niblo, Campbell and Beard, Sherman's goats, Cross and Holden, Dawson and Booth, and Griffin and Griffith.

**SCRANTON, PA.**—Gaiety (Thomas D. Van Osten, manager): Darktown Swells Feb. 27-1 to fair business. Mile. Ani's Merry Monarchs 2-4 to good houses. The olio presented Mile. Flora, Fields and Saline, Edwards and Conley, James Whitely, the Mullini Sisters, and Mason and Corinne. Moulton 6-8.

**WEST SUPERIOR, WIS.**—Gem (Clarence Leonard, manager): Week Feb. 19-26: Sisters Castle, Prior and Gates, Alice Clark, Gus Skerbeck, Ruby Atkinson, Pat O'Brien, Lizzie Lee, Gordon Majesty, May Smith, George Kelley, West Sisters, and Monk. Same people and others week 27.

**MONTREAL, CAN.**—Theatre Royal (J. B. Sparrow, manager): Burlesquers opened to S. R. O. Feb. 29 and gave poor performance.—Bijou (J. Thomas, manager): This new house opened to big business 29 with the Parisian Belles. The leading feature is Adgie and her lions.

**BALTIMORE, MD.**—The Vanity Fair Burlesquers afford ample entertainment for the patrons of Kernan's Monumental Theatre this week. Their burlesques, A Winter Carnival and Creme de Menthe, are bright and pretty and their olio is up to date. Bon Ton Burlesquers 13.

**FALL RIVER, MASS.**—Rich's Theatre (A. E. Rich, manager): Bon Ton Burlesquers 24-1. Cause, Feb. 27-4. Al Hayes, manager: Rosa Masses, Fred Emerson, May Southern, Ellsworth and Burt, the Fields, Lee Ingham, and the biograph, Feb. 27-4.

**MOBILE, ALA.**—Princess (Kutner and O'Connor, managers): Week ending Feb. 18: Maude Ramey, Rathburn and Zozelle, Ghullane and Hussor, Franklin Sisters, Stanton and Modena, Rice and Hughes, and the kinodrome. Business good. Dark 27-25.

**DETROIT, MICH.**—Rice and Barton's Gaiety co. are at the Capitol Square week Feb. 27-4. London Gaiety Girls 6.—At the Wonderland week 27: Press Eldridge, Duffy, Sawtelle and Duffy, Reno and Richards, Flatow and Dunn, and Alma Deorge.

**NORFOLK, VA.**—Auditorium (James M. Burton, proprietor): Wiley Hamilton, manager: Week 7: Sherman's goats, Ince, Daniel and Balfour, Forrester and De Bone, Evans and Matiland, Nelsonia, Hamilton and Wiley, and stock co. Business S. R. O.

**READING, PA.**—Becker's Lyceum (H. W. Becker, manager): The Monte Carlo Girls gave a good performance to large houses Feb. 29-25. The singing of Eva Swinburne deserves special mention. Pictures of Sharkey-McCoy fight did not give satisfaction 27-1.

**HOBOKEN, N. J.**—D. J. Kennedy has refitted and renovated his place, and this week opened it as the Dewey Theatre. His first attraction was Irving's Burlesque co., which is playing to big houses. Mr. Kennedy is a hustler.

**ALTOONA, PA.**—Mountain City Theatre (N. B. Goscard, manager): Robin Hood, Jr., failed to appear Feb. 27-29. Merry Maidens 23-25. Mince's City Club 27-29.

**PATERSON, N. J.**—Bijou (Ben Leavitt, manager): May Howard co. 29-25 to fair houses. Merry Maidens Feb. 27-4 to good houses. Co. pleased. Rentz-Santley co. 5-11.

## MATTERS OF FACT.

Graham's Southern Specialty company has enjoyed unusual favor this season. It is composed of colored entertainers and presents a variety of specialties that seem to take everywhere.

Charles D. Herman has won strong praise for his work in leading roles with Modjeska. He has appeared as Macbeth, Antony, Jacques, and the Rector in Magda. The Buffalo Express, speaking of Mr. Herman's Macbeth, said: "Mr. Herman carries his part from start to finish

with a vigor and a fire that, in an actor less capable, would surely lead to that forced and unnatural manner that begins in vanity and ends in bathos."

The Baltimore Herald of Feb. 26 published a long review of As You Like It, as presented by Julia Arthur, and her company, by Henry F. Goddard. Mr. Goddard wrote: "The Orlando of W. S. Hart was really one of the very best I have ever seen."

The Buffalo Courier says that Alberta Gallatin would make an ideal Esther in Israel Zangwill's The Children of the Ghetto.

The Last Stroke, Shaft No. 2, Shall We Forgive Her, A Yemine Yemine, and other plays which have had successful presentation under Jacob Litt's direction, are now offered to let on royalty by Mr. Litt.

Harry G. Keenan is at liberty for Summer and next season owing to the sudden closing of Tiltolton's Report for Duty company. Mr. Keenan may be addressed care of this office.

Owen Ferree is booking the tours for Fate Goodbar's As We See It, which opens its season March 7 at Plainfield, N. J., and for The Gay Manhattan Vaudeville Entertainers.

James B. Mackie will make a tour over the Northern Pacific Railroad under the management of Matt Berry the latter part of March with the following people: Louise Sanford, Kittie Wolfe, the three Constantine Sisters, Jennie Sartella, Mrs. Pete Lang, the Bostonian Comedy Four, Lang Graham, Dewey and Cahill, Thomas Grady, E. L. Simpson, musical director; Walter Flanders, treasurer; Matt Berry, agent, and James B. Mackie, manager. The tour will open at Racine, Wis. This will be Mr. Mackie's first trip to the coast over the Northern Pacific with Grimes' Cellar Door.

Leonora Bradley, who has done creditable work with the Lyceum Stock at Baltimore the past two seasons, invites offers for next season.

Julia Hanchett will be open to offers after March 25, on which date in Old Kentucky will close its season.

Charles Fletcher, scenic artist, with excellent references from well-known managers, solicits engagements. His address is 288 Grand Street, this city.

The stage hands of the Academy of Music, Sterling, Ill., want a good attraction for their benefit.

Owing to the closing of the Dorothy Morton Opera company, Edward Webb, comedy tenor, is disengaged for the first time in several years. Communications addressed in care of THE MIRROR will reach him.

J. Sebastian Hillier, the well-known musical director, stage-manager and producer, has retired from Augustin Daly's and is at liberty for any of his branches of work. His address is Witmark and Sons, 8 West Twenty-ninth Street.

The Rosedale Opera House, Chambersburg, Pa., under the management of J. O. Champion, is rapidly gaining favor among managers. Mr. Champion assumed charge of the Opera House recently and has played first-class attractions to good business.

Rights to The Lost Paradise, with a complete mounting, have just been secured by Flora M. Blaney, manager of the Pitman Stock company. Rehearsals are now in progress, and the new bill will be a leading feature of the company's repertoire. This last acquisition completes a list of ten special productions now being exclusively controlled by Mrs. Blaney and specially staged in the smallest detail. The success of this organization in a single season is due to the untiring efforts of its manager to make her attraction as strong as any of its kind now traveling. The Lost Paradise will be produced at Wilkes-Barre, Pa., about March 10.

The People's Theatre, Toledo, O., continues to thrive. It is located in the heart of the city, and easily accessible. It is the intention of the management to keep the house open, playing farces, comedies, melodramatic and popular price attractions, notwithstanding reports to the contrary.

## LETTER LIST.

## WOMEN.

A. Pauline Andrews, Madge Addis, Angie M. Abbott, Lillie Ackersstrom.

B. M. G. Brown, Catherine Beach, Ollie Briscoe, Edna Brothers, Caroline Bruce, Marie Barrington, Jessie Bunette, Mrs. W. E. Butterfield.

C. Eleanor M. Cowper, Jennie Christie, Kittie Collier, Mrs. L. D. Crosby, M. Cohen, Lenore L. Connelly, Marjorie Clark, Minnie Chino, May Capwell, Dot Carter, Clara Coleman, Mrs. Bartley Campbell, Alice Carmelo, Cora Carlisle, Carol Clover, Miss Coghlan, Lizzie Conway, Helen Crane, Mrs. M. Cleveland, Jeanette Comer, Dorothy A. Cowles, Isabelle Crampton, Lillian Cleaves, Sylvester Caruish, Dorothy Carle, Mary M. Chamberlain.

D. Lillian Dorady, Esta Dean, Maude Dudley, Louise De Wolfe, Maude Daniel, Dot Davenport, Countess M. De Silva, Mrs. W. Crossley Davidson, Mrs. E. De Melville, Marie Derickson, Dollie Dahl, Lucille Da Marguerite, Miss Brandin Douglas, Helen Desmond, Violet Davis, Miss D. Dolan, Estella Dale, Vinnie Danvers, Ruby De Luna, J. B. Delcher, Marion Daniels, Minnie Dupree, Leonie Duetche, Mrs. Arthur K. Delgen.

E. Miss Jerome Edwards, Mrs. Chas. Ellis, Katie Emmett, Dorothy Earle, Jane Eddy, Vivien Edsall, Effie Elliser, Maude Emmerson, Adelaide C. Early, Jennie Elberts.

F. Gertrude Foster, Gail Forrest, Eunice Fitch, Marguerite D. Ferguson, Helen Ford, Fanny Flynn, Jennie Farrell, Pauline Fletcher, Myrta French, Clara Gale Frost, Corietta Field.

G. May Gooch, Anna Gruen, May Gaunt, Amelia Glover, Freda Gallick, Frances Gale, Helen Glidder, Maude Gordon, Nellie Granville, Billie Grand, Madge Gordon, Grace E. Greenwood, Beatrice Goldie, Ellen Gail, Nellie Gilchrist.

H. Pattie Henry, M. Halton, Jessie J. Hall, Rose Hubbard, Ella Herring, Lizzie Hunt, Lillian Harris, Bessie Harrison, Maude Edna Hall, Josephine Hall, George L. Howard, May Howard, Mrs. Jno. M. Hickey, Zara Hollingsworth, Mrs. Gus Hennessy.

I. Alice Irving, Vera Irving.

J. Miss Lee Jarvis, Gussie Joyce, Clara Bell Jerome, Ruby Johnson.

K. Virginia Karroll, Mrs. V. Kingston, Josie King, Frankie Kemble, Hardee Kirkland, Eleanor Kent.

L. Mary E. Lowery, Mrs. J. D. Lamsun, Leona Louke, Le Claire and Hayes, Nellie London, Le Page Sisters, Irene Leslie, Mrs. H. Lillford, Rho Lorraine, Madge Lawrence, Lucille La Verne, Mrs. Alma E. Lewis, Naeur Lutley, Ethel Levey, Edith Lees, Mrs. Ira J. La Motte, Lillian Lamson, Jennie Lewis, Almie Leicester, Hope Leonard, Minnie Lee.

M. Miss I. Millward, Mrs. M. V. McLeod, Maude Moreau, Frieda Michel, Meta Maynard, Helen Marlborough, Olive May, Julie Marks, May Massourey, Clarice Middleton, Mamie Marter, Mrs. Robin Merry, Marion Mabelle, Marion Manola, Louise Muller, Lizzie McCull, Marie McDonough, Mrs. Leon Mayer, Kizzie B. Masters, Belle McQuade, Maude Marvin, Jean Manson, Gertrude Dion Magill, Mrs. G. Morris, Sue Belle Mead, Ada Morton, Alice Maxwell, Agnes Murray, Fannie Reese McDowell, Anna Boyle Moore, I. E. Mills, Louise M. McCahan, Kitty Montgomery, Alberta McCarver, Lillian Maynard, Pauline Moran.

N. Jessie M. Neilson, Carrie Neilson, Nellie V. Nichols, Dorothy Neville.

O. Adele Orton, Nora O'Brien, Adele Purvis Onri, Grace Ogden, Rita O'Neil, Mamie O'Connell.

P. Jessie E. Pringle, Mary Parks, Sarah Park, Florie

Farber, Jessie O. Potter, E. Powell, Rose Parker, Alice Palmer, Blanche Plunkett, Meredith Perry.

R. Jessie Ralph, May Rolando, Josephine Roberts, Mrs. Wm. L. Roberts, Gertrude Rutledge, Alice Raymond, Emily Rigel, Blanche Rigel, Ellen Rowland, Mrs. E. D. Riddell, Lucie Rogers, Olive Roberts, Mollie Rutherford, Helen Robertson.

S. Adaline Sharp, Marguerite St. John, Josie Steward, Mrs. A. H. Stuart, Louise Scott, Addie Snow, Grace E. Selzer, Lillian Sterling, Jessie Scott, Mrs. Harry Standfield, Mrs. Nellie V. Small, Alice Snyder, Grace Spencer, Florie Studlar.

T. Bessie Taylor, Margaret Terry, Marvete Titus, Maude Thomas, Eva Tanguay, Mrs. A. Thurnauer, Bessie Thorne, Mue. M. A. Tavery, Mrs. W. W. Thomas, Mrs. Jack Tucker.

V. Cora Van Tassell.

W. Blanche Weaver, C. Wynn, Dot Wilson, Marion Walsh, Bertha Wood, Mrs. Reiss Whytal, Olive West, Mrs. H. E. Watson, Madeline Wheeler, Miss Wakeloe, Jane Whitbeck, Lottie Wilkins, Miss Whitman, Princess Woodson, Grace Whitehouse, Irene Wheeler, Janet Waldorf, Harrison J. Wolfe.

Y. Helen Yorke.

Mme. A. M. Ziaka.

## MEN.

A. Harry Askin (S. D. letter), Chas. Apple, Nathan Appell, Paul L. Aiken, Willis E. Akers, Wm. J. Ahren, Augustus and Mora, Verne C. Armstrong, Ed B. Adams, Frank E. Aiken.

B. W. M. Barrow, W. Black, Fred V. Bowers, Clement Rainbridge, Newton Beers, M. T. Bohannon, Richard Brown, Willard Blakeman, Ralph L. Butler, Walter S. Baldwin, Whitney Beannington, Horace Benton, Ralph Bell, Chas. Barrington, C. N. Bertram, Harry Bernard, Frank E. Baker, E. D. Baker, Oliver Byron, J. H. Bradwell, J. Howard Bolder, H. Becca, W. K. Brown, Geo. Broderick, Harry M. Blake, J. K. Burke, Lon Blunden, W. H. Bennett, Willard Blair, Charles Bradshaw, Matt. S. Berry, Alfred J. Busby.

C. T. C. Clarke, W. H. Currie, Geo. E. Curran, Sumner Clarke, Percival Clifton, Chas. Curtis, Howard Clark, Frank W. Conant, Matt. Curtis, Geo. Clark, John Callison, Wm. E. Carr, H. D. Collins, Gilbert Clayton, W. H. Canfield, Chas. Charters, Harry Corson, Clark, Walter Campbell, H. E. Cook, Frank Calder, Daniel Cantas, John Connell, S. W. Cowles, Daniel Collier, Sam Collins, S. Chilling, Geo. Clifton, Jere Cockling.

D. Herbert Dillea, Clifford Dempsey, Geo. E. Davis, Wm. Diston, Thos. Dunn, Chas. D'Oise, Geo. R. De Long, Boyd Decker, Emmett Devoy, Frank Durant, Wm. Devere, Herbert Denton, Frank De Witt, Jas. E. Doyle, Arthur Davison, Tom Daily, John Dillon, Arnold Daly.

E. Hugo Eckhart, Thos. English, W. O. Edmonds, J. K. Emmett, Will T. Ellwanger, Geo. P. Everitts, Geo. Emerick, E. V. Evans, Warren B. Emerson, Edward Elkas.

F. Harry Fielding, Willie Farrow, Edwin Farnberg, E. J. Findler, Warren Fales, Irving French, M. Franklin, James A. Foster, J. D. Flynn, Arthur Forrest, Gus Frederick, A. L. Faubus, Chas. G. Ford, Fred Frear, W. J. Fleming, A. D. Foudray, Roy Fairchild, Fred Forrest, Con Fletcher.

G. Taylor Granville, Tom Grimes, Wm. Griffith, Harry E. Glick, Jno. Griffith, Jno. MCT. Gilles, Gilbert Gardner, Wm. L. Grady, Joseph W. Girard, Wm. Granger, Frank Gurney, C. E. Graham, Richard Golden, E. George, C. Gounard, Louis Goodhart, E. F. Gilpin, Thos. A. Graham, Geo. N. Gray, J. W. Gurman, Clifford W. Grant, Walter H. Greene.

H. Fred Hicks, Geo. Heath, Lew Hall, Wm. Hershad, Percy Henri, Wm. H. Henry, F. C. Hartley, Jno. H. Haverly, Edw. Houghton, Geo. D. Hope, H. C. Hammond, Junius Howe, Wm. Hogan, Edwin Hopkins, Geo. E. Hopper, B. C. Hammond, Geo. W. Hammond, O. W. Hall, Edgar Hart, Arthur Hale, Clyde Howe, Lew W. Henry, Nat Haines, Harold Hadley, J. E. Hugarty, H. Brooks Hooper, W. S. Harkins, Grant Heath, H. A. Huse, F. D. Henney, Ed. N. Holt, Chas. Hallock, H. H. Horton, Geo. Homans, Alfred Hudson, John C. Haven.

J. Dr. J. D. Jones, Ben Johnson, Fred Julian, Ed. F. Jerome.

K. Theo. Kremer, Harry G. Keenan, H. L. Kearns, Chas. W. King, Kendrick the Great, Arthur Harold Keene, Koppe, Francis Kingston, J. Walter Kennedy, W. F. Keller, Hardee Kirkland.

L. Geo. W. Lynch, Mr. Leonard, Gustav Landera, Clayton W. Legge, Fred C. Lang, Henry Lee, A. E. Luzzi, J. W. Lawrence, Fred Lucier, F. Landers, Peter M. Lang, Oliver Labadie, Frank Le Mont, Harry Lightwood, Wm. H. Leyden.

M. W. H. Macpherson, Jas. W. Morrissey, Tom Mack, Harry Markham, J. J. MacKenzie, J. M. McNamara, Mason and Downs, Mgr. Sells Bros., Chas. Edgar Mackey, G. Carleton Macy, Harry Mitchell, Sam C. Miller, Montgomery and Stone, D. W. McCabe, J. K. Murray, Edward Marble, Ben J. Miles, H. O. Martin, David M. Murray, Edgar Morris, Edwin Meyer, G. H. Miles, W. Matiland, A. E. Morgan, Paul Murch, Frank G. Mack, Richard Macleod, Frederick Monte, F. C. Mosley, G. H. Maurer, Geo. L. Montserrat, F. H. Moran, Chas. Marks, Fitzgerald Murphy, John K. Mullen, Mgr. Boston Lyric Opera Co., Langdon Mitchell, Mgr. Spring Chicken, Mgr. Lost Paradise, Frank McVicar, J. K. Murray, Chas. A. Meller.

N. Geo. M. Nash, W. J. Nobles, W. K. Nowell, J. E. Nolan, Frank M. Norcross, Edgar Norton, Nancy Hanks Co., L. E. Nief.

O. Wm. O'Brien, Harrie O'Connor, Signor Olive, Wm. C. Ott, Wm. R. Owen, Edmond O'Connor, Harry R. Overto, Cecil Owen.

P. Dr. W. R. Price, Harry I. Phillips, I. Pearl Polson, S. H. Prince, Gene W. Presbury, Ignace Van Paderewski, Chas. C. Parker, C. C. Palmer, Henry Pernice, Walter S. Powell, F. M. Page, Frank Patton, W. T. Price, James Powers.

R. V. O. Rourke, W. B. Royston, E. A. Randolph, Ringling Bros., Circus, Stuart Robertson, J. L. Rockwell, J. H. Rowe, Horace Rowton, James Robinson, Punch Robertson,



## DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

### DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON: Groen Bay, Wis., March 9, Oshkosh 14.  
A BOY WANTED: Junction City, Kan., March 8, Topeka 10.  
A BREEZY TIME (Fitz and Webster): Medina, N. Y., March 6, Brockport 8, Lyons 11, Canandaigua 13, Seneca Falls 14, Waterloo 15, Penn Yan 16, Watkins 17, Waverly 18.  
A BUNCH OF KEYS (Gus Bothner, mgr.): Butte, Mont., March 6-11.  
A CONTENTED WOMAN (Belle Archer, Fred E. Wright, mgr.): Pittsburgh, Kan., March 9, Dallas, Tex., 14, San Antonio, 19, 20.  
A DANGEROUS MAID: New York city Feb. 27, March 11, Newark, N. J., 13-18.  
A DAY AND A NIGHT: New Orleans, La., March 6-11, Savannah, Ga., 17.  
A FEMALE DRUMMER: Brooklyn, N. Y., March 6-11, Philadelphia, Pa., 13-18, Baltimore, Md., 20-25.  
A GRIP OF STEEL: Albany, N. Y., March 9-11.  
A GUILTY MOTHER: Providence, R. I., March 6-11, Hartford, Conn., 13-15, Albany, N. Y., 16-18, Troy 20, 22, Hoboken, N. J., 23-25.  
A HIGH BORN LADY (Clifford and Huth): Providence, R. I., March 6-11, New York City 13-18, Newark, N. J., 20-25.  
A HIRED GIRL (Charles E. Blaney Amusement Co., props): Sioux City, Ia., March 7, Mankato, Minn., 8, St. Peter 9, Owatonna 10, Rochester 11, Winona 13, Baraboo, Wis., 14, Beloit 15, Racine 17, Milwaukee 18, Kenosha 19.  
A HOT OLD TIME (The Rays): Columbus, O., March 6-8, Indianapolis, Ind., 9-11, Peoria, Ill., 12.  
A JOLLY LOT: Marshall, Ill., March 7, Terre Haute, Ind., 8, Brazil 9, Clay City 10.  
A MIDNIGHT BELL (Roy L. R. Stockwell, mgr.): Fargo, N. Dak., March 13, Crookston, Minn., 14, Grand Forks, Dak., 15, Winnipeg, Man., 16, 17.  
A MILK WHITE FLAG: Oswego, N. Y., March 7, Watertown 8, Syracuse 9-11, Buffalo 13-18.  
A PARLOR MATCH: Milwaukee, Wis., March 6-11.  
A ROMANCE OF COON HOLLOW (George B. Gaston, mgr.): Aspen, Col., March 7, Leadville 8, Pueblo 9, Colorado Springs 10, Central City 11, Denver 12-18.  
A RUNAWAY GIRL: Baltimore, Md., March 6-11, Boston, Mass., 20-25.  
A STRANGER IN NEW YORK (Hoyt and McKee, mgrs.): Jersey City, N. J., March 6-11.  
A TEXAS SNEER (Katie Putnam): Hazleton, Pa., March 7, Ashland 8, Mt. Carmel 9, Lock Haven 10, Williamsport 11, Lewisburg 13, Altoona 14, Johnstown 15, McKeesport 17, Cleveland, O., 20-22, Toledo 23-25.  
ADAMS, MAUDE: Chicago, Ill., March 8-indefinite.  
ALCANTARA STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., indefinite.  
ALDEN STOCK: Portsmouth, O., March 6-11.  
ARTHUR, JULIA (A. H. Canby, mgr.): Philadelphia, Pa., Feb. 27-March 11, Louisville, Ky., 13-18, St. Louis, Mo., 20-25.  
AS WE SEE IT: Dover, N. J., March 8, Paterson 9-11.  
AT GAY CONEY ISLAND (Miller and Freeman, mgrs.): Columbus, O., March 9-11, Indianapolis, Ind., 13-15.  
AT PINE RIDGE: Buffalo, N. Y., March 6-11.  
AT THE WHITE HORSE TAVERN: New York city Feb. 6-indefinite.  
AUBREY DRAMATIC CO.: Hot Springs, Ark., March 6-11, Shreveport, La., 13-15, Paris, Tex., 20-25.  
BACK ON THE FARM (Wm. Rider, mgr.): Ashland, Ky., March 13.  
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Atlanta, Ga., March 6-11.  
BEACHES SHE LOVED HIM SO: New York city Jan. 16-indefinite.  
BELL, DIGNY: Lancaster, Pa., March 10.  
BENNETT-MOULTON (A. Earl Burgess, mgr.): Wilmington, Del., March 6-11, Lancaster, Pa., 13-18, Reading 20-25.  
BENNETT-MOULTON (B. E. K. Moulton, mgr.): Lynn, Mass., Feb. 27-March 11.  
BIRDS OF BONNAY: Burlington, Vt., March 7, Rutland 8, No. Adams, Mass., 9, Worcester 10, Lowell 11.  
BLAIR, EUGENIE: Birmingham, Ala., March 7, Atlanta, Ga., 8, Athens 10, Augusta 11, Columbia, S. C., 13, Charleston 14, Savannah 15, 16, Jacksonville 17, Albany, Ga., 18, Americus 20, Macon 21.  
BLONDEL-FENNEY: Cedar Rapids, Ia., March 9, 11, Des Moines 12-15.  
BLONDEL, FRED: Cedar Rapids, Ia., March 9-11.  
BOWEN, J. J. (J. J. Rosenthal, mgr.): Washington D. C., March 6-11, Providence, R. I., 16-18.  
BRYAN COMEDIANS: Litchfield, Ill., March 6-11.  
BURRILL COMEDY (Charles W. Burrill, mgr.): Waltham, Mass., March 6-11, Clinton 13-18, Newport, R. I., 20-25.  
BYRNE BROS.: St. Louis, Mo., March 5-11.  
CARPENTER, FRANKIE (George K. Robinson, mgr.): Newburyport, Mass., March 6-11, Manchester, N. H., 13-18.  
CASEY'S WIFE: Pittsburgh, Pa., March 6-11, Boston, Mass., 13-18, Brooklyn, N. Y., 20-25.  
CASTLE SQUARE THEATRE (J. E. Emery, mgr.): Boston, Mass., Aug. 9-indefinite.  
CATERINE (Charles Frohman): Brooklyn, N. Y., March 6-11.  
CHASE, BETTIE BERNARD: Birmingham, Ala., March 6-11.  
CHASE-LISTER: Nebraska City, Neb., March 6-11, Lincoln, 13-15, Newton 16, 18, Oshkosh 20-25.  
CHATTANOOGA (Eastern): Jay Simms, mgr.: Bridgeport, Md., March 7, Atlantic City, N. J., 8, 9, Red Bank 10, Asbury Park 11, Newark 13-18, Philadelphia, Pa., 20-25.  
CHESTER ALMA (O. W. Dibble, mgr.): Johnston, N. Y., March 6-11, Schenectady 13-18, Amsterdam 20-25.  
CLARK, RACHAEL MAY: Bridgewater, Mass., March 6-11.  
CLAXTON, KATE: Lawrence, Mass., March 10.  
CLEMENT, CLAY (John Henry Martin, mgr.): St. Louis, Mo., March 6-11, Sedalia 13, Joplin 14, Wichita, Kan., 15, Horton 16, Topeka 17, Junction City 18, Ft. Scott 19.  
COLLIER, WILLIE (The Man From Mexico): Milwaukee, Wis., March 5-8, La Crosse 9, Eau Claire 10, Winona 11, Toledo, O., 13-15, Detroit, Mich., 16-19, Buffalo, N. Y., 21, 22, Rochester 23-25.  
COLUMBIAN COMEDY (Newell and Morrison, props and mgrs.): Mrs. H. F. Grendler, mgr.: Ludington, Mich., March 6-11, Mt. Pleasant 13-15, Bay City 20-25.  
COLUMBIAN THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21-indefinite.  
COOTE, BERT: Montreal, Can., March 6-11.  
CORSE PAYTON COMEDY (E. M. Gotsdord, mgr.): Lowell, Mass., March 6-18, Portland, Me., 20-April 1.  
CORSE PAYTON STOCK (David J. Ramago, mgr.): Brockton, Mass., March 6-11, Salem 13-18, Manchester, N. H., 20-25.  
CRANE, W. B.: Detroit, Mich., March 6-11, Cleveland, O., 13-18.  
CUBA'S VOW: Paterson, N. J., March 9-11.  
DARKER RUMIA: Cincinnati, O., March 6-11.  
DEVIL'S AUCTION (M. Wise, mgr.): Pine Bluff, Ark., March 7, Helena 8, Little Rock 9, Ft. Smith 10, Joplin, Mo., 11, Springfield 12, Ft. Scott, Kan., 13, Pittsburg 14, Parsons 15, Arkansas City 16, Winfield 17, Wichita 18, Junction City 22.  
DEVIL'S ISLAND (J. H. Wallick, mgr.): Chicago, Ill., Feb. 5-18, Indianapolis, Ind., 20-25.  
DUMMELLY STOCK: New York city Aug. 27-indefinite.  
DRAW, JOHN: Philadelphia, Pa., March 6-indefinite.  
EARLE, GRAHAM (Western): C. H. Rosekam, mgr. and prop.: Wellington, Kan., March 6-11, Hutchinson 20-25.  
ELDON'S COMEDIANS: Fostoria, O., March 6-11, Tiffin 13-18.  
ELSON STOCK: Fitchburg, Mass., March 6-11, Chelsea 13-18, Lynn 20-25.  
ERWOOD STOCK: Beaver Falls, Pa., March 6-11.  
FABIO ROMANT: Pomfroy, O., March 7, Athens 8, New Lexington 9, Cambridge 10, Harpersville 11, Martin's Ferry 13, Steubenville 14, Urchessville 15, New Philadelphia 16, Conchocton 17, Canal Dover 18, Newark 20, Corning 21, Nelsonville 22, Logan 23, Lancaster 24, Circleville 25.  
FAUST (White's): Minersville, Pa., March 7, Mt. Carmel 8, Shomberg 9, Williamsport 10, Girardville 12, Shenandoah 13, Lansford 14, Lehigh 17, Bethlehem 18, Bangor 20, Nanticoke 21, Mahanoy City 22, Archibald 23, Oliphant 24, Carbonado 25.  
FAUSER (Callahan): Saratoga, N. Y., March 8, 7, Ballston 8, Ft. Edward 9, Glens Falls 10, 11.

FERRIS COMEDIANS (Dick Ferris, mgr.): Cairo, Ill., March 6-11, Springfield 13-18, Rockford 20-25.  
FISKE, MRS. (Charles E. Power, mgr.): New York city March 6-11.  
FREDERICK LYCEUM: Mitchell, S. Dak., March 9-11.  
FRENCH, IRVING: Atchison, Kan., March 6-8, Holton 9-11.  
FRENCH, R. E.: Roseland, Wash., March 5-7, Ellensburg 8-11, Tacoma 12-18.  
FROST STOCK: Paisley, Ont., March 6-11.  
GAYLOR, BOBBY: Topeka, Kan., March 7, Junction City 8, Hastings 9, Crete, Neb., 10, Beatrice 11, Omaha 12.  
GEORGIA UP TO DATE: Cresco, Ia., March 7, Mason City 8, Calmar 9, Decorah 10, 11.  
GIBNEY-HOFFER (Jack Hoffer, mgr.): Scranton, Pa., March 6-11, Kingston, N. Y., 13-18.  
GILLETTE, Wm.: New Haven, Conn., March 14, 15.  
GLENN, SAM'L W. (Dobson and Ring, mgrs.): St. Augustine, Fla., March 6, 7, Palatka 8, Sanford 9, Ocala 13, 14.  
GOODWIN, N. C.: Philadelphia, Pa., Feb. 27-March 18.  
GORMAN BROS. (Mr. Beane from Boston): G. E. Hoves, mgr.: Quincy, Ill., March 7, Keokuk, Ia., 8, Ottumwa 9, Oskaloosa 10, Marshalltown 11, Des Moines 13-15, Iowa City 16, Cedar Rapids 17, Moline, Ill., 18, Davenport 19, Rock Island 20, Clinton, Ia., 21, Dubuque 22, Rockford, Ill., 23, Elgin 24, Sterling 25.  
GREENE, JOSEPH: Chester, Pa., March 6-11, Paterson, N. J., 13-18, Red Bank 20-25.  
GRIFFITH, JOHN (C. E. Hamilton, mgr.): Traverse City, Mich., March 7, Petoskey 8, Sheboygan 9, Sault Ste Marie 10, Marquette 12, Duluth 13, 14, Fargo, N. Dak., 21, Grand Forks 23, Winnipeg, Man., 24, 25.  
HACKETT, JAS. K.: Buffalo, N. Y., March 6-11.  
HALL-WINTERS: Galesburg, Ill., March 6-11.  
HARCOURT, JESSIE (Chas. K. Harris, mgr.): Bangor, Me., March 6-11.  
HANS HANSON (James P. Colton, mgr.): Burlington, Ia., March 8, Iowa City 9, Muscatine 10, Moline, Ill., 11, Davenport, Ia., 12, Clinton 13, Bixton, Ill., 14, Galesburg 15, Rock Island 18, Ft. Madison, Ia., 20, Fairfield 21, Mt. Pleasant 22, Bonaparte 23, Keosauqua 25.  
HAZLTON, BLANCHE: Greenfield, Ind., March 6-11, Bloomfield 13-18.  
HER ATONEMENT: New York city Feb. 13-indefinite.  
HERNE, JAMES A. (Wm. B. Gross, mgr.): Hartford, Conn., March 8, 9, Middletown 10.  
HILLMAN, MAUD (Winthrop G. Snelling, mgr.): Hinghamton N. Y., March 6-11, Carbondale, Pa., 13-18, Oneonta, N. Y., 20-25.  
HILLIYER'S WONDERS: Cincinnati, O., Jan. 2-indefinite.  
HIMMELHEIM'S IDEALS (John A. Himmelheim, mgr.): Derby, Conn., March 6-11, Yonkers, N. Y., 13-18, Poughkeepsie 20-25.  
HOGAN'S ALLEY (Gilmore and Leonard): P. A. Paulcraft, mgr.: Cedar Rapids, Ia., March 7, Clinton 8, Dubuque 9, Red Wing, Minn., 10, Stillwater 11, St. Paul 12-18, Minneapolis 19, 25.  
HOGAN'S ALLEY (Western): Gilmore and Leonard: Delcher and Hennessy, mgrs.: Rich Hill, Mo., March 8-11, Kansas City 19-25.  
HOLDEN COMEDY: Grand Rapids, Mich., March 6-11.  
HOYT'S COMEDY: Ennis, Tex., March 6-11, Terrell 13-18.  
HOUGHTON STOCK: Johnstown, Pa., March 6-11, Belle Vernon 13-18, Butler 20-25.  
HUNTLEY-JACKSON STOCK (Willis F. Jackson, mgr.): Elvira, O., March 6-8, Lorain 9-11, Marion 13-18.  
HUMAN HEARTS: Allentown, Pa., March 7, Altoona 8, Johnstown 9, Salem, O., 10, Canal Dover 11, Cincinnati 13-18.  
IN OLD KENTUCKY: Rochester, N. Y., March 6, 7, Syracuse 8, Oswego 9, Watertown 10, Utica 11, Gloversville 13, Amsterdam 14, Glens Falls 15, Saratoga 16, Albany 17, Bennington, Vt., 18, Rutland 20, Schenectady, N. Y., 22, Kingston 23, Elizabeth, N. J., 24, Trenton 25.  
IRWIN, MAY: Boston, Mass., March 6-indefinite.  
JAMES-KIDDER-WARDE (Wagenhals and Kemper, mgrs.): Seattle, Wash., March 4-6, Spokane 13, 14, Walla Walla 16, Boise City, Id., 17, 18, Butte, Mont., 20-25.  
JEFFERSON COMEDY: Northampton, Mass., March 6, 7, Leominster 8, Nashua, N. H., 9, Lawrence, Mass., 10, Haverhill 11, Lynn 13, Plymouth 14, New Bedford 15, Brockton 16, Attleboro 17, Woonsocket, R. I., 18.  
JOHN MARTIN'S SECRET: Decatur, Ill., March 7.  
JOHNSON COMEDY: Shenandoah, Pa., March 6-11, Sudbury 13-18.  
JOSHUA SIMPKINS (Reno and Curtis): Vergennes, Vt., March 7, Concord, N. Y., 8, Whitehall 9, Glens Falls 10, Saratoga 11, Newport News, Va., 24, 25.  
KELCEY-SHANNON (Samuel F. Kingston, mgr.): Schenectady, N. Y., March 7, Syracuse 10, 11, New York city 20-25.  
KEYSTONE DRAMATIC (McGill and Howard, mgrs.): Circleville, O., March 6-11, Jackson 13-18.  
KING DRAMATIC (N. Appell, mgr.): Akron, O., March 6-11.  
KING, CHARLES (H. G. Barclay, mgr.): Mt. Sterling, Ky., March 9-11, Winchester 13-18, Portsmouth, O., 20-25.  
KLINT-HAAR (Sol Braunig, mgr.): Austin, Tex., March 7-9.  
KNOWS O' TENNESSEE: Paterson, N. J., March 6-8, Elizabeth 11, Philadelphia, Pa., 13-18, Newark, N. J., 20-25.  
LE BOYLE, HENNESSY (Other People's Money): Seattle, O., March 7, Washington C. H., 8, Springfield 9, Lima 10.  
LILIPUTIANS, THE: Pittsburgh, Pa., March 6-11.  
LONDON LIFE (J. Duke Murray and Howard Long, mgrs.): Washington, D. C., March 6-11, Jersey City, N. J., 13-18.  
LORRAINE HOLLS (George F. Hasbrouck, mgr.): Ogdensburg, N. Y., March 9-11, Canton 13, 14, Watertown 15.  
LYCEUM STOCK (Frohman): New York city Nov. 21-indefinite.  
MACAULEY AND PATTON: York, Pa., March 6-11, Columbia 13-18, Pottsville 20-25.  
MAC, ANDREW (Charles H. Greene, mgr.): Philadelphia, Pa., March 6-11.  
MACKIE, JAMES B.: Peoria, Ill., March 6-8.  
MACDOWELL, MELBOURNE: San Francisco, Cal., Feb. 27-March 11.  
MACLEAN-TYLER-HANFORD: Mobile, Ala., March 7, 8, Meriden, Conn., 9, Selma, Ala., 10, Opelika 13, Americus, Ga., 14, Columbus 15, Albany 16, Macon 17, Savannah 18, Columbus, S. C., 20, Charlotte, N. C., 21, Raleigh 22, Norfolk, Va., 23, Richmond 21, 25.  
MC DOODLE'S FLATS (Geo. L. Chennell, mgr.): Seattle, O., March 6, 7, Troy 8, Dayton 9-11.  
MC FADDEN'S ROW OF FLATS (Gus Hill, mgr.): New York city March 6-11.  
MC SHORLEY'S TWINS: Hutchinson, Kan., March 8, Salina 9.  
MADEMOISELLE FIFT: New York city Jan. 30-indefinite.  
MANFIELD, RICHARD: Baltimore, Md., March 6-11, Washington, D. C., 13-18.  
MANTELL, ROBERT B. (M. W. Hanley, mgr.): Owatonna, Minn., March 7, Albert Lea 8, Mason City, Ia., 9, Charles City 10, Decorah 11, La Crosse, Wis., 12, Madison 14, Janesville 15, Beloit 16, Freeport, Ill., 17, Sterling 18, Clinton, Ia., 20, Dubuque 21, Cedar Rapids 22, Waterloo 23, Marshalltown 24, Boone 25.  
MARLOWE, JULIA: Boston, Mass., March 6-25.  
MARTELL MERRY MAKERS: Butte, Mont., March 6-11.  
MATHERS, CLARA: Winnipeg, Man., Feb. 5-indefinite.  
MAYNARD, EDWIN (Sara MacDonald): Portland, Me., March 6-11, Bath 13-18, Rockland 20-25.  
MILES IDEAL STOCK: Danville, Pa., March 6-11, Allentown 13-18, Hinghamton, N. Y., 20-25.  
MILLER, HENRY: Montgomery, Ala., March 7, Macon, Ga., 8, Jacksonville, Fla., 9.  
MISTAKES WILL HAPPEN: Washington, D. C., March 6-11, New York city 13-18.  
MITCHELL'S ALL STAR PLAYERS (B. Frank Mitchell, mgr.): Hazleton, Pa., March 13-18, Bethlehem 20-25.  
MODENKA (John C. Flaher, mgr.): Louisville, Ky., March 6-8, Marion, Ind., 9, Ft. Wayne 10, South Bend 11.  
MONROE AND MACK (Johnny On The Spot): Harlem, N. Y., March 6-11, Jersey City, N. J., 14-18.  
MORGAN, COUNTRYMAN: Meadville, Pa., March 6-11, Greenville 13-18, E. Liverpool, O., 20-25.  
MORRISON, LEWIS: Seattle, Wash., March 10, 11, Spokane 13, Butte, Mont., 15-19.  
MORTIMER, CHARLES (C. Y. Parsons, mgr.): Muncie, Ind., March 6-11, Moundsville 13-18, Martin's Ferry, O., 20-25.  
MURPHY, TIM (T. E. Saunders, mgr.): Vincennes, Ind., March 10, Paris, Ill., 13.

MURRAY AND MACK (Frohman's Ball: Joe W. Spear, mgr.): St. Augustine, Fla., March 8, Palatka 9, Ocala 10, Gainesville 11, Jacksonville 13, Savannah, Ga., 14, Charleston, S. C., 15, Florence 16, Wilmington, N. C., 17, Fayetteville 18.  
MURRAY COMEDY: Marshalltown, Ia., March 13-18.  
MY FRIEND FROM INDIA (Walter Perkins): Cleveland, O., March 6-11.  
MYERS-LEBOURNE/Will H. Myers, mgr.): Lebanon, Pa., March 6-8, Hazleton 9-11, Williamsport 13-18.  
MYRICK AND HARDER: (Joe G. Glasgow, mgr.): Dallas, Tex., March 6-11.  
NEILL STOCK: Cincinnati, O., Sept. 23-indefinite.  
NETHERSOLE, OLGA: St. Louis, Mo., March 6-11.  
NEXT DOOR (Royce Bros.: J. H. Arthur, mgr.): Warren, O., March 7, New Castle, Pa., 8, Sharon 9, Franklin 10, Titusville 11, Erie 13, Corry 14, Jamestown, N. Y., 15, Bradford, Pa., 16, Olean, N. Y., 17, Wellsville 18.  
NOBLES DRAMATIC: Portland, Ore., March 6-indefinite.  
O'HOOGLAN'S WEDDING: Salem, O., March 7, Toledo 9-11, Napoleon 14, Colma 15, Greenville 16, Troy 17, Lebanon 18, Winchester 20.  
OLCOTT, CHAUNCEY: New York city Jan. 9-indefinite.  
OLD FARMER HOPKINS: Kiona, Kan., March 7, Anthony 8, Pratt 9, Stafford 10, Kinsley 11.  
ON AND OFF: New York city March 6-11.  
ON THE ROCKERY (Steve Brodie): Paterson, N. J., March 6-8.  
ON THE SUWANEE RIVER: Winnipeg, Man., March 7, 8, Crookston, Minn., 9, Ashland, Wis., 15.  
O'NEIL, NANCE: Reno, Nev., March 18.  
PERUCHI-BELDEN: Pittsburgh, Kan., March 6-8, Ft. Scott 9-11, St. Joseph, Mo., 13-18, Moberly 20-25.  
PETERS COMEDY (Edwin A. Davis, mgr.): Pensacola, Fla., March 6-11, Atlanta, Ga., 13-18, Birmingham, Ala., 20-25.  
PITMAN STOCK (Flora M. Blaney, mgr.): Wilkes-Barre, Pa., March 6-11, Scranton 13-18.  
POTTS, JACK: Nevada, Mo., March 6-11.  
PUDD'HEAD WILSON (Edwin Mayo): Wm. L. Malley, mgr.: Elkhart, Ind., March 7, So. Bend 8, Ft. Wayne 9, Jackson, Mich., 10, Fremont, O., 13, Chillicothe 20.  
RED, ROLAND (E. B. Jack, mgr.): Bay City, Mich., March 8, Grand Rapids 10, Ashabula, O., 21, Youngstown 22.  
REHAN, ADA: New York city Nov. 16-indefinite.  
REISS, NAT: Richmond, Ky., March 6-11.  
REMEMBER THE MAINE (Eastern): John Whitely, mgr.: Baltimore, Md., March 6-11, Wheeling, W. Va., 13-15, Parkersburg 16, Marietta, O., 17, Cincinnati 19-25.  
REMEMBER THE MAINE (Western): Charles H. Haystead, mgr.: Portland, Ore., March 6-11, The Dalles 13, Walla Walla, Wash., 14, Pendleton, Ore., 15, La Grand 16, Caldwell 17, Pocatello 18, Logan, U. T., 20, Ogden 22, Salt Lake City 23-25.  
RICE COMEDIANS: Burlington, Vt., March 6-11.  
RICE FANNY: Newark, N. J., March 6-11.  
RIP VAN WINKLE: Ormond, Fla., March 7, Palatka 8, Sanford 9, 10, Tampa 12, Ocala 13, Jasper 17.  
ROBER KATHERINE: Pottsville, Pa., March 6-8, Shamokin 9-11, Harrisburg 13-18, Williamsport, Del., 20-25.  
ROBSON, STUART: Chicago, Ill., March 6-11.  
ROBINSON-DE VINE: Erie, Pa., March 6-11.  
RUBIN-KREYER: Pecos, N. M., March 6-8, Edy 9-11, Roswell 13-25.  
RUSSELL, SOL SMITH: St. Joseph, Mo., March 7, Des Moines, Ia., 8, Lincoln, Neb., 9, Omaha 10, 11, Denver, Col., 13-18, Kansas City, Mo., 20-25.  
RYAN, DANIEL CO. (Ethel Fuller): Wheeling, W. Va., March 6-11, New Castle, Pa., 13-18, Erie 20-25.  
SALISBURY STOCK: Milwaukee, Wis., indefinite.  
SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Trenton, N. J., March 6-11.  
SECRET SERVICE (Charles Frohman, mgr.): Washington, D. C., March 6-11, Hartford, Conn., 16-18.  
SHARLEY LYCEUM: Cuba, Ill., March 6-11, Havana 13-18, Canton 20-25.  
SHAW, SAM T.: Santa Ana, Cal., March 6-11.  
SHEA, THOMAS: Philadelphia, Pa., March 6-11.  
SHEARER, TOMMY (Harry R. Vickers, bus-mgr.): Oneida, N. Y., March 6-8, Canastota 9-11, Batavia 13-18.  
SHENANDOAH (Jacob Litt, mgr.): Boston, Mass., Feb. 27-March 11.  
SHREVE, JESSIE (Harry W. Smith, mgr.): Redding, Cal., March 6-11, Yreka 13-18, Ashland 20-25.  
SHORE ACRES (William B. Gross, mgr.): Kansas City, Mo., March 6-8, St. Joseph 9, Leavenworth 10, Topeka 11, Atchison 13, Nebraska City, Ia., 14, Des Moines 15, Cedar Rapids 16, Waterloo 17, Clinton 18.  
SI PERKINS: Greeley, Col., March 6-11.  
SI PLUNKARD: Piqua, O., March 7, Springfield 10, Chillicothe 15, New Lexington 17.  
SIDE TRACKER (Eastern): A. Q. Scammon, mgr.: Bethlehem, Pa., March 15.  
SIDE TRACKED (E. J. Walters, mgr.): Mishawaka, Ind., March 7, Jackson, Mich., 8, Battle Creek 9, Kalamazoo 10, Holland 11.  
SKINNER, OTIS: Columbus, O., March 7, 8, Toledo 9, Sothern, E. H.: Boston, Mass., March 6-25.  
SOWING THE WIND (Julius Cahn, mgr.): Easton, Pa., March 8, Allentown 9, Pottsville 10, Poughkeepsie, N. Y., 13, Albany 14, Troy 15, Danbury, Conn., 16, Bridgeport 17.  
SPEAR COMEDY (Edward T. Spear, mgr.): Calais, Me., March 6-11.  
SPOONER DRAMATIC: Corsicana, Tex., March 6-12, Tyler 13-18.  
SPOONERS, THE (Edna May and Cecil): B. S. Spooner, mgr.: Woonsocket, R. I., March 6-11, Taunton, Mass., 13-18, Lawrence 20-25.  
SPORTING LIFE: Chicago, Ill., Feb. 13-April 1.  
STILLMAN, BOBE: Phoenix, Ariz., March 13-18.  
SULLY, DANIEL: Vincennes, Ind., March 8, Brazil 10.  
TAYLOR, IRENE: Martin's Ferry, O., March 6-11, Wellsburg, W. Va., 13-18.  
TENNESSEE'S PARDNER (Arthur C. Aiston, prop. and mgr.): Shelby, O., March 7, New Philadelphia 8, E. Liverpool 9, Alliance 10, Youngstown 11.  
THANNOVER-HATCH STOCK: Milwaukee, Wis., Nov. 14-indefinite.  
THAT MAN: New York city March 6-11.  
THE AIR SHIP (Joseph M. Gaites, mgr.): Baltimore, Md., March 6-11, New York city 13-18.  
THE BELLE OF NEW YORK: Portland, Me., March 6, 7, Worcester, Mass., 10, 11, Providence, R. I., 13-15, Springfield, Mass., 16, New Haven, Conn., 18, 19.  
THE CHRISTIAN (Viola Allen): Boston, Mass., March 6-indefinite.  
THE CIRCUS GIRL: Boston, Mass., March 13-18, New Haven, Conn., 22, 23.  
THE DAWN OF FREEDOM (J. W. Fellows, mgr.): Syracuse, N. Y., March 6-8, Hudson 9, Courtland 10, Dunkirk 11, Bradford, Pa., 13, Jamestown 14, Erie 15, Toledo, O., 16-18.  
THE ELECTRICIAN: Marshalltown, Ia., March 8, Oskaloosa 9, Washington 10.  
THE EVIL EYE (Sidney R. Ellis, mgr.): Paris, Ill., March 7, Springfield 8, Decatur 9, Lincoln 10, Galesburg 14.  
THE GIRL FROM CHILI: Chicago, Ill., March 6-11.  
THE GIRL FROM PARIS: Cincinnati, O., March 6-11.  
THE GREAT NORTHWEST (Clarence Fleming): New York city March 6-11, Philadelphia, Pa., 13-18, Brooklyn, N. Y., 20-25.  
THE HEART OF CHICAGO (Eastern): Ed W. Rowland, mgr.: Edwin Clifford, agent: Yonkers, N. Y., March 7, Mt. Vernon 8, Danbury, Conn., 9, Kingston, N. Y., 10, Albany 13-18, Bridgeport, Conn., 20-22.  
THE HEART OF CHICAGO (Western): Lincoln J. Carter, prop.: J. B. Hovan, mgr.: Missouri Valley, Ia., March 7, Sioux City 8, Sioux Falls, S. Dak., 9, Rock Rapids, Ia., 10, Cherokee 11, Mankato, Minn., 13, St. Peter 14, Fairbault 15, Owatonna 16, Albert Lea 17, Minon City, Ia., 18, Charles City 20, Decatur 21, Dubuque 22, Independence 23, Waterloo 24, Cedar Rapids 25.  
THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Canton, O., March 7, Youngstown 8, Erie, Pa., 9, Rochester, N. Y., 10, 11, Toronto, Ont., 13-15, Hamilton 16, Syracuse, N. Y., 17, 18, Lockport 20, Oswego 21, Auburn 22, Watertown 23, Geneva 24, Ithaca 25.  
THE IVY LEAF (Adele F. Power, prop.): George T. Meech, mgr.: Chicago, Ill., March 6-11, Peoria 13-18.  
THE KING OF THE OPTIM RING (Blaney and Vance, mgrs.): Boston, Mass., March 6-11, New York city 13-18.  
THE LAST CHAPTER: New York city March 6-indefinite.  
THE LAND OF THE LIVING (Frank Karrington): New York city March 6-11, Bridgeport, Conn., 16-18.  
THE LATE MR. EARLY: Marion, Ind., March 11.

THE LITTLE MINISTER (No. 2: Charles Frohman): Knoxville, Tenn., March 7, Chattanooga 8, Nashville 9, Memphis 10, 11, New Orleans, La., 13-18, Mobile, Ala., 20, Pensacola, Fla., 21, Montgomery, Ala., 22, Selma, Ga., 23, Atlanta 24, 25.  
THE MISSOURI GIRL: Alexandria, Ind., March 7, Hartford City 8, Dunkirk 9, Portland 10, St. Mary's, O., 11, Kenton 14, Galea 15, Mansfield 16, Wooster 17, Canton 18, Toledo 20-25.  
THE PAY TRAIN (R. L. Forrest, mgr.): Colorado Springs, Col., March 7, La Junta 8, Trinidad 9, Las Vegas, N. M., 11, Albuquerque 13, Gallup 14, Winslow, Ariz., 15, Flagstaff 16, Williams 17, Prescott 18, Phoenix 20, 21.  
THE PRISONER OF SPAIN (Sanford Dodge; E. J. Carpenter, mgr.): Boise City, Id., March 6, 7, Pocatello 8, 9, Park City, U. T., 10, Salt Lake City 11, Provo 12, Grand Junction, Col., 13, Montrose 14, 15, Ouray 16, Telluride 17.  
THE PRISONER OF ZENDA (Don't Frohman, mgr.): Davenport, Ia., March 7, Cedar Rapids 8, Dubuque 10.  
THE PULSE OF GREATER NEW YORK: Ashland, Ky., March 7, Huntington 8, Charleston 9.  
THE REAL WIDOW BROWN (Eastern): A. Q. Scammon, mgr.: Reno, Pa., March 7, Lewisburg 8, Bethlehem 10, Norristown 11, Atlantic City, N. J., 13, 14, Bridgeton 15, Elizabeth 16, Chester, Pa., 17, W. Chester 18, Philadelphia 20-25.  
THE REAL WIDOW BROWN (Western): A. Q. Scammon, mgr.: Flint, Mich., March 7.  
THE SIGN OF THE CROSS: Los Angeles, Cal., March 6-11.  
THE SILVER KING (Carl A. Haswin): Philadelphia, Pa., March 6-11, New York city 13-18.  
THE SLEEPING CITY: Brantford, Can., March 7, London 8, St. Thomas 9, Chatham 10, Petrolia 11.  
THE SPAN OF LIFE: Louisville, Ky., March 6-11.  
THE STOWAWAY: Hartford, Conn., March 6-8, Holyoke, Mass., 9-11, Boston 13-20.  
THE SUNSHINE OF PARADISE ALLEY (Geo. W. Byer, mgr.): Norwich, N. Y., March 7, Saugus 8, Carbondale, Pa., 9, Scranton 10, Wilkes-Barre 11, Bloomsburg 14, Danville 15, Shamokin 16, Pottsville 17, Reading 18, Pottstown 20.  
THE MUSKETEERS: Montreal, Can., March 6-11, New York city 13-indefinite.  
THE TURTLE: Nashville, Tenn., March 7, Lexington, Ky., 8, Louisville 9-11, Chicago 12-17.  
THE TURTLE (No. 2): Toronto, Can., March 6-8, Hamilton 9.  
THE TWO JOHNS: Lima, O., March 7, St. Mary's 8, Decatur, Ind., 9, Hartford City 10.  
THE VICTORIAN CROSS (Martin J. Dixon, mgr.): New York city March 6-11.  
THE VILLAGE POSTMASTER (J. Wesley Roenigk): Newark, N. J., March 6-11, Trenton 13, Newburg, N. Y., 14, Albany 15, 16, Troy 17, 18, Brooklyn 20-April 3.  
THE WHITE HEATHER: Newark, N. J., March 6-11.  
THE WHITE SLAVE Campbell-Caldwell Co., mgrs.): Atlanta, Ga., March 7, Augusta 8, Savannah 9, Jacksonville, Fla., 10, Waycross, Ga., 11, Charleston, S. C., 13, Columbia 14, Spartanburg, N. C., 15, Asheville 16, Knoxville, Tenn., 17, Lexington, Ky., 18.  
THE WORLD AGAINST HER (Agnes Wallace Villa): Woodstock, Can., March 7, Galt 8, Guelph 9, Hamilton 10, St. Catharines 11.  
THROPP, CLARA (Charles Astor Parker, mgr.): Dillon, Mont., March 7, Anaconda 8, Butte 9, 10, Helena 11, Nelson, B. C., 13, Rossland 14, Spokane, Wash., 15, 16, Everett 18, New Whatcom 19, Vancouver, B. C., 20, Nanaimo 21, Victoria 22, Port Townsend 23, Seattle, Wash., 25-29.  
THROUGH THE BREAKERS: Cleveland, O., March 6-11.  
TOOLE, J. E.: Bradford, Pa., March 6-11.  
TUCKER, LILLIAN (Charles C. Vaught, mgr.): Greenville, Tenn., March 6-11, Johnson City 13-18, Bristol 20-25.  
TWO LITTLE VAGRANTS (Edward C. White, mgr.): Middletown, Conn., March 7, New Haven 9-11.  
TWO MARRIED MEN: Sherman, Tex., March 7, Gainesville 8, Dennison 9, Paris 10, Greenville 11.  
UNCLE JOHN SPURLOCK: Morgantown, W. Va., March 8, Weston 14.  
UNCLE TOM'S CABIN (Forrest): Wichita, Kan., March 11-18, Topeka 20-25.  
UNCLE TOM'S CABIN (Young Bros.): Washburn, Wis., March 7, Bayfield 8, Hayward 9, Shell Lake 10, Stillwater, Minn., 11.  
UNCLE TOM'S CABIN (Stetson, Eastern): Manchester, N. H., March 7, Portsmouth 8, Dover 9, Farmington 10, Laconia 11.  
UNCLE TOM'S CABIN (John A. Stowe & Co., props): Lincoln, Neb., March 7, Beatrice 8, Hutchinson, Kan., 11.  
UNCLE TOM'S CABIN (Al T. Martin): Worcester, Mass., March 6-11, Jersey City, N. J., 13-18.  
UNCLE TOM'S CABIN (Washburn's): Portsmouth, N. H., March 8, Dover 9, Rochester 10, Laconia 11, Franklin Falls 13, Concord 14, Newport 15, Claremont 16.  
UNDER THE DOME (Eastern): Martin Golden, mgr.: Indianapolis, Ind., March 6-8, Brazil 9, Terre Haute 10, Effingham, Ill., 11, St. Louis, Mo., 13-19.  
UNDER THE DOME (Western): Frederic Kimball, mgr.: Kansas City, Mo., March 6-11.  
UNDER THE RED ROBE (Julius Cahn, mgr.): Richmond, Va., March 7, 8, Allentown, Pa., 11, Trenton, N. J., 16.  
VALENTINE STOCK: Columbus, O., Jan. 2-indefinite.  
VANCE COMEDY (Elmer E. Vance, mgr.): Pecks-kill, N. Y., March 6-8, Yonkers 9-11, Elizabeth, N. J., 13-15.  
VAN DYKE AND EATON: Peru, Ind., March 6-11.  
WAINWRIGHT, MARIE (Jacob Litt, prop.): Detroit, Mich., March 6-11.  
WAITE COMEDY (William A. Haas, mgr.): New Bedford, Mass., Feb. 27-March 11, Fall River 18-April 1.  
WAITE STOCK (C. H. Beede, mgr.): New Britain, Conn., March 6-11, Waterbury 13-25.  
WALBORN, JANET: San Francisco, Cal., March 6-11, Salem, Or., 14.  
WALTER, LESTER: Auburn, N. Y., March 6-11, Wilkes-Barre, Pa., 13-18.  
WALTERS, JULE: Honolulu, Sandwich Is., Jan. 16-indefinite.  
WARD AND VOKES (E. D. Stair, mgr.): New York city March 6-11.  
WAY DOWNS EAST: Cincinnati, O., March 6-11, Brooklyn, N. Y., 13-18, Jersey City, N. J., 20-25.  
WEIDMANN COMEDIANS: Columbus, Miss., March 6-11, Aberdeen 13-18, Tupelo 20-22.  
WHAT HAPPENED TO JONES (No. 2: Philip Calvert, mgr.): Columbia, Mo., March 7, Mexico 8, Macon 9, Chittolish 10, Chillicothe 11, Council Bluffs, Ia., 12,



One of the World's Best Ballad Singers.—BOSTON GLOBE, Jan. 10, '99.

He is One of the Best Light Opera Baritones on the Stage.—CHICAGO TIMES-HERALD.

# J. ALDRICH LIBBEY, HIGH BARITONE.

## WHAT THE PRESS SAYS OF HIM.

Boston "Sunday Globe," Nov. 14, 1898.—J. Aldrich Libbey, the baritone, was born in East Somerville, 1865. At an early age his voice was remarkable for its richness and power. His teacher in Boston for several years was Mr. Chas. H. Adams. Mr. Libbey has been studying in Europe for the last two years and has now returned to Boston. He will sing quintette "Cool Fan Tutti," at the Music Hall, Boston Symphony Orchestra Concert, Mr. Gerike, director, with Miss Gertrude Franklin, Miss Mary How, and Jacob Benzing.

Il Trovatore, Oct. 5, 1888.—Mr. Libbey, as the Count, justified all the apparently extravagant claims made for him. He certainly has a baritone voice of rare good quality, and his easy stage presence gave an added charm to all his vocal work.—Boston "Herald."

J. Aldrich Libbey was well cast as the Count. He is fortunate in possessing a remarkably fine baritone voice, and he sang with spirit and good taste.—Boston "Globe."

Madame Fursch Madi was the Leonora and Adams the Manrico. Mr. Libbey, in Bruch's Fair Ellen, was exceedingly good.—Boston "Globe." Taunton Musical Festival, Karl Zerrahn, Director.

Little Tycoon.—Libbey was Alvin. He is tall and good looking. He filled the role splendidly. As the great Tycoon, he was simply gorgeous.—Philadelphia "Item."

As Alvin Libbey made a hit. His voice is a clear, strong baritone, and he knows just how to use it.—Brooklyn "Times."

Libbey made a handsome lover and Tycoon. He is handsome, manly looking, has a robust tenor voice, and sings with fine expression.—Charleston, S. C., "News Courier."

As Alvin and the Tycoon Libbey was a capital success. Of excellent voice and fine stage presence, he fulfilled the author's desire in a manner fully acceptable.—Denver "News."

Libbey, who has the part of Alvin Barry, is a good looking, well set up young fellow, with a splendid voice, and the audience seemed unable to get enough of him.—San Francisco "Post."

Libbey, who took the part of Alvin, and divided the honors with Graham, has one of the best voices ever heard in San Diego.—San Diego "Sun."

Aldrich Libbey possesses the best voice in the company, very full and rich, and which he uses to splendid advantage. In addition, he has a very handsome and manly stage presence, and looks the lover to perfection.—Los Angeles "Tribune."

"Montreal Music and Stage."—Miss Pauline Hall and J. Aldrich Libbey easily share the honors between them. Both have splendid voices.

Pauline Hall Co.—Dorcas. The character of Lord Beauregarde is well carried out by Mr. Libbey. His song in the third act is remarkably well executed.—Omaha "Bee."

Montreal "Star," Oct. 2, 1894.—Pauline Hall Co.—The drinking song in the first act between Messrs. Broderick and Libbey was encored two or three times, and the chess duet between Miss Jeannette St. Henry and Mr. Libbey was one of the daintiest things of the kind, and met with due appreciation.

Concord Opera Co.—Poor Jonathan.—The success of the entertainment was, however, due to Mr. Libbey. This gentleman possesses a superb voice, which he handles beautifully and easily. Besides he is a finished, graceful actor. He easily outclasses his party, and, with his voice should be in better company.—Knoxville "Times."

Black Hussar.—J. Aldrich Libbey proved a successful Helbert.—New York "Herald."

Some of the Roles and Operas: Fritz in Grand Duchess, Fortunio in Fencing Master, Helbert in Black Hussar, Cardamon in Tar and Tartar, Fra Bombarda in Amorita, Lord Beauregarde in Dorcas, Symon in Beggar Student.

Gypsy Baron.—Libbey made a very interesting Baron.—New York "Sun."

Amy Leslie, in Chicago "News."—Mr. Libbey sings the title-role (Black Hussar) magnificently, and presents a decidedly soldierly appearance in the Hussar uniform. He certainly can sing most beautifully. His voice is as clear as a nightingale's, and his intonation of that splendid secure accuracy that inspires trust in every successive note. It is sure to be right, fine, strong, sweet and true. Libbey is the best baritone in America.

Digby Bell Opera Co.—The part of Dentatus is assumed by Mr. Libbey, who has a powerful voice of great range, and exceeding sweetness.—Boston "Globe."

The cast serves to introduce a great baritone in Aldrich Libbey, whose voice is as clear as a bell, and of great range.—Cincinnati "Enquirer."

Libbey, a baritone of exceptional worth, will be the talk of musical circles before the week is over.—Cincinnati "Commercial Gazette."

Libbey came near dividing the honors with Mr. Bell, and was enthusiastically applauded, as his full clear voice rang to the very roof.—St. Louis "Post-Dispatch."

Beggar Student.—The music of Symon, the chief male role of the opera, is suited to Mr. Libbey, who sang it with discrimination, displaying a voice of agreeable quality, flexible and well under control. A fine presence and an air of distinction qualify him for romantic light opera roles. His method, dash and energy will insure him popularity.—Chicago "Post."

Tar and Tartar.—Libbey is very robust and imposing as the fiery son of the desert, Cardamon, and sings his songs with tremendous fervor, managing his best vocal work in an interpolated song.—Chicago "Inter-Ocean."

Reginald De Koven, Sunday "World," opera of The Tellman.—Mr. Libbey, a gentleman hitherto unknown on the New York stage, showed himself to be the possessor of a baritone voice of excellent quality, which he used with nice effect. He should be heard from again.

The "star" of the company was that magnificent baritone, Libbey, who assumed the role of Symon.—Roanoke "Times."

Libbey made a hit with his ballads. He is unquestionably the greatest sentimental ballad singer in America.—Atlanta "Journal."

Easily the most potential member of the company (Calhoun Opera Co.) is that superb singer, good actor and handsome heroic figure, Aldrich Libbey. Light opera, sung by acting singers of Mr. Libbey's ability, will always have the charm of beauty and melody.—Duluth "News-Tribune."

Libbey has a splendid baritone voice and a stage presence which would warrant success in grand opera.—New York "Telegram."

Libbey is always well received. He has a good stage presence, possesses a strong pure voice, and is in every respect a superior operatic singer.—Philadelphia "Inquirer."

Mr. Libbey is one of the best light opera baritones now on the stage.—Chicago "Times-Herald." Pauline Hall Co.

Libbey is a star. An artist of a high class. No such singer as Libbey has sung here for a long engagement.—Atlanta "Constitution."

Hallen and Hart's Idea.—Aldrich Libbey is about the best ballad singer in the business. His robust baritone is a welcome relief from the usual kind of weepy tenors.—Chicago "Record."

Libbey, the baritone, is one of the best ballad singers that ever appeared in this city.—Minneapolis "Tribune."

J. Aldrich Libbey of "After the Ball" and "Two Little Girls in Blue" fame is first among the vocalists, and sings with a cultivated expression and sweetness genuinely refreshing, and seldom, if ever, heard in a musical comedy.—Cincinnati "Commercial Gazette."

Krith's Theatre.—J. Aldrich Libbey received a most cordial welcome, and that robust baritone voice that has charmed audiences in every large city in America was heard to splendid advantage. Each one of his songs seems to possess the elements of popularity, and for the delightful rendition of which the gifted artist was rewarded with a rousing call before the curtain.—Boston "Herald."

Keith's Philadelphia.—Aldrich Libbey, who has made many of the current popular songs famous by the agreeable rendering of them. He sang in admirable voice yesterday a number of these songs, and the audience went wild with delight.—Philadelphia "Press."

Aldrich Libbey, who has recently joined The Trip to Chinatown Co., has infused new life into "After the Ball," by singing it better than any one who has yet attempted it.—New York "Sun."

There is no better vocalist on the vaudeville stage than J. Aldrich Libbey.—Boston "Post."

Libbey, the ballad singer, is a luminous "star" in the organization (New England Opera Co.), and the singing of Libbey remains the great feature of the entertainment.—New Orleans "Picayune."

J. Aldrich Libbey's singing called forth thunders of applause.—Detroit "Free-Press."

Steindorf Opera Co.—Die Fledermaus (The Bat). J. Aldrich Libbey plays Eisenstein so well that this role, which would ordinarily have seemed impossible to our actors in comic opera, is amusing, consistent and artistic.—New York "Sun."

1898. Known from ocean to ocean. A ballad singer who has made several composers rich. Who does not know J. Aldrich Libbey, the ballad singer?—Music Trades, New York City.

1898. Libbey is one of the great ballad singers on the stage who has admirers all over the continent.—Anderson, Ind., "News."

1898. Mr. Libbey is known of all men. He is the famous tenor who introduced "After the Ball," and he has brought many a new song into popular favor since.—Terra Haute "Tribune."

1898. Lancaster "Intelligencer."—J. Aldrich Libbey, in Fortunio (The Fencing Master), had a character that fitted him exactly, and his magnificent voice found ample scope in the exquisite numbers assigned to that role.

January 10, 1899. He is one of the world's greatest ballad singers.—Boston "Herald."

January, 1899. In Pinafore he was the bright particular "star."—Boston "Globe."

January, 1899. Undoubtedly the best ballad singer now before the "public." He impresses an audience as do few singers of the present era.—Boston "Traveler."

Has Sung in Grand Opera, Comic Opera, Farce Comedy, and the Vaudeville.

AT LIBERTY. Address J. ALDRICH LIBBEY, care MYLL BROS., 43 West 28th St., New York City.

STILL PLAYING TO THE CAPACITY OF ALL THEATRES.

# JOHNNY THE RAYS EMMA

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ANOTHER LAUGHING EDITION BY GEO. M. COHAN, ESQ.

Important Notice to Managers.

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**DARKEST AMERICA** (John W. Vogel): Bloomington, Ill., March 7, Kankakee 8, Joliet 9, Dixon 10, Belvidere 11, Elgin 13.  
**DE ANGELIS, JEFFERSON:** Omaha, Neb., March 7, St. Joseph, Mo., 8, Kansas City 9, 10, St. Louis 11-18, Chicago, Ill., 20-April 1.  
**DESHON-DUVAIRE:** Des Moines, Ia., March 6-11, Burlington 13-18.  
**EL CAPITAN** (Harley and Rheinstrom, mgrs.): New Orleans, La., March 5-11, Pensacola, Fla., 13, Mobile, Ala., 14, Selma 15, Montgomery 16, Atlanta, Ga., 17-18, March 19.  
**ELLIS GRAND OPERA:** Denver, Col., March 6-8, San Francisco, Cal., 13-25.  
**1482:** Toronto, Ont., March 6-11.  
**FOX, DELLA:** Brooklyn, N. Y., March 6-11.  
**GRAD, JULES:** Salt Lake City, U. S., Feb. 27-March 11.  
**GRAND OPERA** (Frank Sanger, mgr.): New York City Nov. 29—indefinite.  
**HOPPER, DE WOLF:** St. Paul, Minn., March 6-8, Minneapolis 9-11, Omaha, Neb., 13, 14, St. Joseph, Mo., 15, Kansas City 16-18, St. Louis, Mo., 20-25.  
**HOTEL TOSNY TURVY:** Cleveland, O., March 6-11, Pittsburgh, Pa., 13-18.  
**INTERNATIONAL GRAND OPERA:** San Francisco, Cal., Dec. 5—indefinite.  
**JACK AND THE BEANSTALK:** Springfield, Ill., March 7, Quincy 9, Youngstown, O., 24.  
**JACKSON OPERA:** Newport, R. I., March 6-11, Lewiston, Me., 13-18.  
**KANE OPERA:** Little Falls, N. Y., March 9-11.  
**LA BELLE HELENE:** Syracuse, N. Y., March 7.  
**ITHACA 8, TROY 9, Albany 10, Poughkeepsie 11.**  
**METROPOLITAN OPERA** (John Cort, mgr.): Spokane, Wash., March 6-11.  
**MURRAY-LANE OPERA** (D. H. Oliver, mgr.): Chicago, Ill., Jan. 1—indefinite.  
**NEW ENGLAND OPERA** (Abrams): Waterbury, Conn., March 6-11, Hartford 13-18, Newburgh, N. Y., 20-25.  
**NIELSEN, ALICE:** Brooklyn, N. Y., March 6-11, Boston, Mass., 13—indefinite.  
**SOUTHWELL ENGLISH OPERA** (Charles M. Southwell, mgr.): Philadelphia, Pa., Oct. 3—indefinite.  
**SUPERBA:** Toledo, O., March 6-11.  
**THE BRIDE ELECT:** Providence, R. I., March 6-11, New Bedford, Mass., 13, Brockton 14, Springfield 17.  
**THE FRENCH MAID:** Chicago, Ill., Feb. 27-March 11.  
**THE GEISHA:** Boston, Mass., March 5-11, New Haven, Conn., 22-23.  
**THE HIGHWAYMAN** (Andrew A. McCormick, mgr.): San Antonio, Tex., March 7, Austin 8, Galveston 9, Montgomery, Ala., 13, Selma 14, Birmingham 15, Atlanta, Ga., 16, Augusta 17, Charleston, S. C., 18.  
**THE TELEPHONE GIRL** (Lederer and McClellan, mgrs.): Brooklyn, N. Y., March 6-11.  
**THE THREE DRAGONS:** New York City Jan. 20-March 11, Washington, D. C., 13-18, Newark, N. J., 20-25.  
**WAITE COMIC OPERA** (F. C. Harrison, mgr.): Mansfield, O., March 6-11.  
**WILBUR OPERA:** Bridgeport, Conn., March 6-11.  
**WILSON-KIRWIN:** San Antonio, Tex., March 13-18.  
**WILSON, FRANCIS** (Arrie Barney, mgr.): Albany, N. Y., March 7, Rochester 10, 11, Utica 13.

### VARIETY.

**AMERICAN BURLESQUERS** (Bryant and Watson, mgrs.): Louisville, Ky., March 6-11.

**AUSTRALIAN BEAUTIES** (Bryant and Watson, mgrs.): Boston, Mass., March 6-11.  
**BIG SENSATION:** Philadelphia, Pa., March 6-11.  
**BLACK CROOK** (Jermon): Albany, N. Y., March 6-8, Troy 9-11, New Haven, Conn., 13-15, Lowell, Mass., 16-18, Boston 20-April 8.  
**BOHEMIAN BURLESQUERS:** Brooklyn, N. Y., March 6-11.  
**BOWERY BURLESQUERS** (Hurtig and Seamon, props., B. A. Myers, mgr.): Boston, Mass., March 5-18.  
**BROADWAY BURLESQUERS:** Buffalo, N. Y., March 6-11.  
**BUTTERFLY BURLESQUERS:** Lowell, Mass., March 6-8, Manchester, N. H., 9-11, Brooklyn, N. Y., 13-18.  
**CASINO BURLESQUERS:** Manchester, N. H., March 6, 7, Fall River, Mass., 9-11.  
**CITY CLUB:** Chicago, Ill., March 6-18, Dayton, O., 20-22, Columbus 23-25.  
**CITY SPORTS:** Albany, N. Y., March 6-8, Troy 9-11, New York City 13-25.  
**DAINTY DUCHESSE:** New York City March 6-11.  
**DARKTOWN SWELLS:** Philadelphia, Pa., March 6-11.  
**DEVERE, SAM:** St. Louis, Mo., March 6-11, Louisville, Ky., 13-18, Pittsburgh, Pa., 20-25.  
**DIXON, GEORGE:** New York City March 6-11.  
**EUROPEAN SENSATION:** Brooklyn, N. Y., March 6-11, Paterson, N. J., 13-18, Baltimore, Md., 20-25.  
**FLEET DE LIS BURLESQUERS:** New York City March 6-11.  
**GAYEST MANHATTAN:** Kalamazoo, Mich., March 8, Springfield, Ill., 10, Jacksonville 11.  
**GAY MASQUERADERS:** Pittsburgh, Pa., March 6-11.  
**GAY MORNING GLORIES:** Brooklyn, N. Y., March 6-11.  
**GRAHAM GENUINE SOUTHERN SPECIALTY:** Boston, Mass., March 6-11, Lawrence 13-15.  
**HART, JOSEPH:** Pittsburgh, Pa., March 6-11, Harlem, N. Y., 13-18, Brooklyn 20-25.  
**HIGH ROLLERS:** Cincinnati, O., March 6-11.  
**HOPKINS, TRANS-OCEANIC:** Chicago, Ill., Feb. 19-March 11.  
**HYDE COMEDIANS:** Chicago, Ill., March 6-7.  
**KNICKERBOCKERS:** Washington, D. C., March 6-11, Brooklyn, N. Y., 13-25.  
**LONDON GAIETY GIRLS:** Detroit, Mich., March 6-11.  
**LONDON BELLES:** Elmira, N. Y., March 6-8, Binghamton 9-11.  
**LITTLE LAMBS:** Providence, R. I., March 6-11.  
**MERRY MAIDENS** (Jacobs and Lowry, mgrs.): Newark, N. J., March 6-11.  
**MISS NEW YORK, JR.:** New York City March 6-11.  
**MONTE CARLO GIRLS:** Fall River, Mass., March 6-8.  
**MOULIN ROUGE:** Wilkes-Barre, Pa., March 6-11.  
**NEW YORK STARS** (Gus Hill): Fall River, Mass., March 13-15, Hartford, Conn., 16-18, Buffalo, N. Y., 20-23.  
**OCTOBEROONS** (John W. Isham): Detroit, Mich., March 6-11.  
**PARISIAN WIDOWS:** New Haven, Conn., March 6-8, Hartford 9-11.  
**POUSSE CAFE:** New York City Feb. 27-March 11.  
**REEVES, AL:** New York City March 6-11.  
**RENTZ-SANTLEY** (Abe Leavitt, mgr.): Paterson, N. J., March 6-11, Buffalo, N. Y., 13-18, Pittsburgh, Pa., 20-25.  
**RICE AND BARTON BIG GAIETY:** Toledo, O., March 5-8, Indianapolis, Ind., 9-11, Muncie 14, Lima, O., 14, Findlay 15, Kenton 16, Springfield 17.  
**ROSE HILL ENGLISH FOLLY:** Lynchburg, Va., March 7, Danville 8, Richmond 9, Norfolk 10.

**REILLY AND WOODS:** Philadelphia, Pa., March 6-11.  
**SEMON'S EXTRAVAGANZA** (Harry W. Semon, mgr.): Scranton, Pa., March 13-15, Wilkes-Barre 16-18, Binghamton, N. Y., 20-22, Elmira 23-25.  
**SMITH AND GORTON** (G. Paul and Willard, Col. G. E. Dunbar, mgr.): Faribault, Minn., March 7, 8, Chadfield 9, New Hampton, Ia., 13, 14, Cresco 15, 16.  
**TANNARY TIGERS** (Gus Hill): Milwaukee, Wis., March 6-11.  
**THE BROADWAY GIRL** (S. P. Bender, mgr.): Slatkington, Pa., March 9, Allentown 10, Catasqua 11, Easton 13-15.  
**VANITY FAIR:** Baltimore, Md., March 6-11.  
**WHITE ELEPHANT BURLESQUE:** Montreal, Can., March 6-11.  
**WILLIAMS' OWNS:** Brooklyn, N. Y., March 6-18.  
**WILLIAMS AND WALKER:** Chicago, Ill., March 6-11.

### MINSTRELS.

**FIELD'S, AL G.:** Montreal, Can., March 6-8, Toronto 9-11.  
**GORTON'S:** Rushville, Mo., March 7, Lewiston 9, Canton 10, Kewanee 13, Princeton 14.  
**HANVELLY'S MINSTRELS:** Michigan City, Ind., March 8, South Bend 9, Frankfort 13, Marion 15.  
**KALFIELD'S:** Bells, Penn., March 7, Humboldt 8, Milan 9, McKenzie 10, Erin 11.  
**POIMROSE AND DOCKSTADER** (J. H. Decker, mgr.): Jacksonville, Fla., March 7, Charleston, S. C., 8, Macon, Ga., 9, Atlanta 10, 11.  
**RICHARDS, PRINGLE, RUSCO AND HOLLAND'S:** Shelbyville, Ind., March 7, Columbus 8, Madison 9, Seymour 10, Owensboro, Ky., 11, Henderson 13, Princeton 14, Paducah 15, Mayfield 16, Cairo, Ill., 17, New Madrid 18.  
**SCOTT'S** (Oliver): Port Huron, Mich., March 7, Pontiac 8, Ypsilanti 9, Tecumseh 10, Hillsdale 11.  
**WASHBURN'S** (J. M. Wall, mgr.): Hoboken, N. J., March 5-8, Passaic 9, Plainfield 10, Elizabeth 11, Mt. Vernon, N. Y., 13, Sing Sing 14, Tarrytown 15.  
**WEST, WM. H.:** Minneapolis, Minn., March 5-8, St. Paul 9-11, Milwaukee, Wis., 12-14, Ft. Wayne, Ind., 20, Toledo, O., 21, Sandusky 22, Cleveland 23-25.

### MISCELLANEOUS.

**BOSTON LADIES' MILITARY BAND:** Lowell, N. Y., March 7, Malone 9, Plattsburgh 10, Cobleskill 11, Athens 13.  
**BROCKE CHICAGO MARINE BAND** (Howard Pew, mgr.): Chicago, Ill., Nov. 13—indefinite.  
**CAMERON CO.:** Hannibal, Mo., March 7, Kirksville 8, Moberly 9, Fayette 10, Booneville 11, Jefferson City 13, Mexico 14, Columbia 15, Macon 16, Brookfield 17, Leavenworth, Kan., 18.  
**CANADIAN JUBILEE SINGERS:** Peoria, Ill., March 7, 8, Pekin 9, Havana 10, Petersburg 11, 12.  
**CARLINGTON CONCERT CO.:** Madison, S. Dak., March 6, 7, Vermillion 8, 9, Sioux City, Ia., 10, 11, Blair Neb., 13, 14.  
**DECCA OPERA:** Lancaster, Pa., March 7, Harrisburg 8, Hanover 9, Chambersburg 10, Waynesboro 11, Altoona 13, Johnstown 14, Tyrone 15, Clearfield 16.  
**HERRMANN'S, THE:** Indianapolis, Ind., March 6-8, Anderson 9, Columbus, O., 10, 11, Ft. Wayne, Ind., 13.  
**FLYING THE** (Hypnotists): St. Joseph, Mo., March 6-11, Topeka, Kan., 13-14, Newworth 20-22.

Beggar Student, in January, 1899.—Mr. Libbey easily leads in the name part. He was in good voice and sang with a clearness and distinction which was delightful.—Boston "Transcript."

Atlantic City "Review," 1898.—Mr. Libbey, who is one of the best baritone voices in the comic opera, sang his numbers well, and his introduced songs were great hits.

### What Celebrated Composers Say:

My Dear Jim.—By simply making a statement that a man who can take a mauling song of the popular order and find a pretext to introduce it in an opera where there exists not the slightest reason for its interpolation and win three distinct encores by its majestic rendition as you have done, is in itself sufficient evidence that I look upon you as one of the most desirable acquisitions to composers, music publishers and theatrical managers whom it has yet been my good fortune to meet. With best wishes, Your friend, MONROE H. ROSENFELD.

Mr. James Aldrich Libbey: Dear Sir.—It affords me sincere pride to say that you, above many others, have in the past ably demonstrated to me your superiority as a song popularizer. This is evidenced to me in the manner in which you made famous for me my song, "Two Little Girls in Blue." CHAS. GRAHAM.

Mr. J. Aldrich Libbey: Dear Sir.—As the composer of the song "College Chums Forever," which I had the pleasure of hearing you sing to tremendous applause, would state that I would only be too pleased to have you use any of my compositions, knowing that they will be satisfactorily rendered. Yours truly, WARNER CROSBY.

My Dear Mr. Libbey.—The composer prepares the song, but the singing of the same is half the battle. I only hope that I may have the good fortune to always have one of my compositions in your hands. Wishing you all the success you could wish yourself. Very truly yours, PAUL DRESSER.

Dear Friend Jim.—I will always consider it an honor to have you sing a composition of mine. With your magnificent voice, correct phrasing and true intonation, you are certainly able to do justice to any composer's composition, no matter how classical or popular. Yours sincerely, G. J. COUCHOIS.

Dear Jim.—Will consider it a personal favor if you will place one of my songs in your repertoire, as I know that you'll render it in a very artistic manner, and that your rendition will popularize the same. I have a new one which I have just finished, and would be pleased to have you call and hear it. HARRY VON TILZER.

Dear Friend Jim.—Was delighted to hear you were singing my songs. No artist could render them more to my satisfaction. Your friend, LOUIS BLAKE.

My Dear Friend Jim.—As the author of "College Chums Forever," and having heard you sing it, convinces me that you are the "De Rake" of all ballad singers. I know of no other artist that can give a song the dramatic expressions that you can, or can popularize a song quicker. "All hail to the chief." DAN PACKARD.

Friend Jim.—You are the popularizer of my song "After the Ball." You are the King of ballad singers. Your friend, CHAS. HARRIS.

My American song popularizer.—FELIX McGLENNON.

Dear Sir.—I take great pleasure in sending you copy of my latest song, and feel assured that you will greatly benefit same by singing it. Yours sincerely, J. W. BRATTON.

Of all the successful songs this most successful singer of successes has successfully sung, "COLLEGE CHUMS FOREVER" is his latest and biggest success.

### J. ALDRICH LIBBEY.

J. Aldrich Libbey, the high baritone, has had a well rounded career. It is vouchsafed to but few singers at his age to have sung in grand opera, comic opera, farce-comedy, and the vaudeville, and to have been a success in each. His voice is a pure-ringing, resonant baritone bordering on the tenor. In fact, he has sung many tenor roles in opera with success. The press notices, which are displayed in his "ad." on this page, tell the story eloquently. Mr. Libbey was a big success in opera and with the public before he sang ballads. Therefore it is but fair to presume that the ballad did not make him, but rather that he made the ballad, particularly, "After the Ball." Good singing will always be appreciated. A man of Mr. Libbey's ability and proved worth should never be idle. There are few in his class, and all are needed. There is no doubt that Mr. Libbey stands in a proud position, both as an operatic artist and as a ballad singer.

I publish good plays for repertoire and stock companies, and amateur clubs. Send for my descriptive list. H. Rooback, 123 Nassau St., N. Y.



## TELEGRAPHIC NEWS

## CHICAGO.

Happy Days on the Lake—Sporting Life Breaks Records—Hallmarks.

(Special to The Mirror.)

CHICAGO, March 6. I do not believe that the local box-offices have ever contained more money than at the present time. Business at all of the houses is enormous.

Maude Adams opened to-night at Powers' in The Little Minister. The play, the star, and the company made a good impression.

One day last week one of Willie Collier's actors turned up with a black eye and Willie discharged him on sight. The part had to be filled at short notice, and when it was learned that Louis Payne was in town, having closed with Report for Duty, he was summoned. At 5 P. M. he took the part and played it at eight. He did so well that he was engaged for the rest of the season, and will appear in Collier's new play, soon to be produced. Willie had two big weeks at the Grand, and was followed there last night by Stuart Robson, who presented The Meddler before a large and well-pleased audience. Mr. Robson has a splendid supporting company and will no doubt play to large business.

Over at the Columbia The French Maid and Anna Held have been playing to the capacity of the house. Last week Miss Held appeared only in her specialty, but last night she played the name-part of the farce. The Darts, Parisian dancers, are an added attraction this week. The Turtle follows next Sunday, and Jeff De Angelis comes soon.

Colonel Monterey, the famous old swordsman, will have a testimonial at the Columbus soon, and his friends are arranging a big bill.

Sporting Life continues to break records at McVicker's, and is good for two months at least. It is a splendid production. Every night Manager Litt wires the receipts to his son, Jacob, Jr., who will answer them as soon as he can talk. The big melodrama is one of the greatest matinee plays I have ever seen, which is probably accounted for by the number of handsome men in the cast—Hilliard, Coulter, Burbeck, Roberts, and Gibbs, not forgetting the old warhorse, Joseph Wheelock.

After Sporting Life's run Manager Litt will probably put on his English farce, The Club Baby, in which Nanette Comstock may have a leading role. She may also go with Otis Skinner, who follows for a Summer engagement at McVicker's under the Litt management in Ragged Robin, a romantic play, and Hamlet.

A "grip" at one of the local theatres met with an accident not long ago, and his sympathetic friends are to raffie off a watch for his benefit, in order that he might replace the leg he lost with a cork member. It is a good idea, I think, for it will put the man on his feet again.

Marie Wainwright had a very good week at the Grand Northern with Shall We Forgive Her and East Lynne. Her company will close next week. Yesterday she was followed by Robert Fitzsimmons with a specialty company to two packed houses.

Almost every theatre in town yesterday warned people against ticket speculators in its "ad." and what better evidence do you require of prosperity and its dawn hereabouts?

William Hawthorth's Ferneliff was given yesterday by the stock company at Hopkins', and at the Dearborn the stock followed The Gay Parisians with The Wife.

The Dreyfus case melodrama, Devil's Island, was given its first Chicago production at the Alhambra yesterday, following A Trip to Countdown, and over at the Academy of Music Town Topics was succeeded by When London Sleeps.

Gus Hill's Tammany Tigers were followed yesterday over at the Bijou by W. H. Powers' Ivy Leaf.

Frank C. Range and Maude Granger are here with Stuart Robson.

Last Monday morning, at the police court, I received by mail a bunch of green blotters from Murray and Mack, of Finnegan's Ball. Strangely enough, the first case on the docket that morning was one against Michael Murray and Dennis Mack for burglary. They asked for a continuance, and I put their case over until March 17.

The many friends of John B. Gribler, well-known here in the lithographic business, will no doubt be pained to learn of his death last Friday. He had a wide acquaintance in the profession.

The happiest man in Chicago is "Bob" Hilliard, and "e as is reasons." He is a half-partner with Manager Litt in Sporting Life, which is greatly to the interest of his material state, and as the leading man of the company he never played any part as well, which is to his credit of his art.

The Girl from Chilly is at the Adelphi, and she will soon be followed there by McKee Rankin and Nance O'Neill.

Williams and Walker are to be at the Grand Northern next week with a new "coon" programme.

With Maude Adams, Robert Fitzsimmons, Stuart Robson, the Nawas, Anna Held, Bob Hilliard, and Helene Mora in Chicago at the same time who shall speak of the decline of the drama? "Biff" HALL.

## BOSTON.

Viola Allen, Julia Marlowe, May Irwin, and Others Reach the Hub.

(Special to The Mirror.)

BOSTON, March 6. March 6 has come and with it some of the most important changes of bill of the whole season.

Viola Allen comes back to the Museum, where she was the leading lady of the stock company a few seasons ago, but now a full-fledged star in The Christian. The sale last week was so large that it had to be stopped at the house of the regular performances. Jack Mason and J. F. Keenan are two old Museum favorites, and there would have been another if Joseph Howarth had stayed with the play. As it is, Henry Jewett plays John Storm.

Julia Marlowe opened her annual engagement at the Hollis with Collette, which showed her in an entirely new line of dramatic work. I understand that a clever newspaper woman, formerly of Boston and now greatly missed here, is responsible for Miss Marlowe's presentation of this play. Mildred Aldrich, now in Paris, saw it there and advised her friend to make the production, which possesses all the greater interest for Boston on that account.

May Irwin has been away from Boston for more than a whole season and consequently the Park was unusually crowded to-night on the occasion of her return. Miss Irwin is a great favorite in Boston and her new play was voted a decided success. It was a new experience for Miss Irwin to play at the Park.

The Geisha had the biggest blizzard of the season to contend with when it reached the Tremont earlier in the season, yet it made such a hit that this return was arranged for. Minnie Ashley and Helen Boyton were the two great successes. The Circus Girl will be presented before the engagement is over.

The Prodigal Daughter is proving by all odds the most successful production that the Castle Square Stock has had. The play never made much of a hit here when it came on its own merits, and even Julia Arthur failed to draw to it the crowds that have flocked to the Castle Square. The run is now in its third week and The Idler has been shoved along while preparations are being completed for other productions.

Last in New York has lost its tank, but there still remains enough of the popular melodrama to please the audiences at the Bowdoin Square. An Irishman's Love is in preparation for next week.

Shenandoah has made just the hit that was anticipated for it at the Boston and big business has been the rule. Maurice Barrymore and Mary Hampton have delighted all their old admirers. Charlotte Crane, too, has made a decided success. Following the engagement here the production will be taken for a tour of the New England circuit.

The King of the Opium Ring at the Columbia this week might be called a melodramatic pipe dream, as there is opium enough in it to please the most fastidious. There are also sensations galore, not the least of which is the human chain of The Span of Life, which now extends in a vertical direction.

The Grand Opera House has vaudeville this week in Graham's excellent cake walk company.

Suit was entered this morning in the Superior Civil Court on behalf of Adah Richmond Stetson against John Stetson, Sr., father of the late John Stetson, Jr., in the sum of \$300,000, to recover her alleged dower rights in real estate left by John Stetson, Jr., at the time of his decease.

William Seymour is in town, but only for a day or two. He has been directing Julia Marlowe's production of Collette and now that he has that in good condition he will go to prepare the production of Romeo and Juliet for Maude Adams.

Horne Lewis made a short visit to his family in town last week and then rejoined The Last Chapter for its new York production.

The Belle of New York and The Telephone Girl played in close rivalry last week, and those who predicted that Boston was not large enough for the two at once were disappointed when they saw the standing room only.

Brown's in Town will follow May Irwin at the Park.

The Tremont's regular season will close early in May, but there will probably be a Summer musical production.

A Fair Rebel is in preparation at the Bowdoin Square.

James A. Herne will come to the Boston with The Rev. Griffith Davenport before the season closes.

George Bowles is here in advance of Alice Nielsen, and there promises to be a battle royal between the three B's—Bowles, Bates, and Bruce-Edwards.

The Pi Eta boys at Harvard had their graduate night last week, when they gave a vaudeville show with a travesty on Cyrano de Bergerac entitled Cyrano de Birchbark, played by G. N. Roberts and A. S. T. Nevell.

THE MIRROR'S publication of the death of Sara Jewett was made before any of the Boston papers announced that fact. The funeral services were conducted Tuesday at the home of the Misses Hayes in Mt. Auburn Street, Cambridge. Miss Jewett had been visiting her friends here and had been ill for about two weeks. Bright's disease caused the death. The simple services were private and the body was taken to New York for burial. For the past three years Miss Jewett had made her home with her sister, Mrs. George A. Flagg, at Holliston.

There is still much speculation in regard to the future of the Music Hall property. The general rumor has it that the Siegel-Cooper Company will have a Boston store there. In New York Mr. Siegel says "Yes," in Chicago Mr. Cooper says "No," and in Boston the real estate man who actually owns the property says nothing.

Frank W. Mead, a theatrical agent, went into his office in Tremont Street one night last week, when he was assaulted by a would-be robber, who made his escape without getting anything.

Yvette Violett's case has finally been decided by the Supreme Court, which has affirmed the decree dismissing the bill in her case against Edward E. Rice.

More than two hundred members of the Boston Light Infantry Corps went in uniform to see The Village Postmaster at the Park last week.

Lizzie Morgan is taking advantage of the long run of The Prodigal Daughter at the Castle Square to take her first rest for some time. The little vacation is restoring her to perfect health after the hard work of the characters in which she has made so many decided successes. JAY BENTON.

## PHILADELPHIA.

The Southwell Company—Nathan Hale Popular—The Stock Companies.

(Special to The Mirror.)

PHILADELPHIA, March 6. A tour of the theatres this evening shows a general liberal patronage, the attractions and dramatic offerings warranting same. Benefits to employees are now in order. George R. Allison, of the Chestnut Street Theatre, will appear to his friends March 21, 21; James E. Hobson, of the Park, March 21; George Booth, of the Walnut, and also "Pop" Reed, come in this month; William Smith, Jr., of Damont's Minstrels, April 10; George W. Metzel, of the Girard Avenue Theatre, March 15.

The farewell performances of Maurice Grau's Metropolitan Opera company take place at the Academy of Music March 7 and 9. Don Giovanni and Rigoletto being the bills. This concludes a season of eight nights in this city of notable representations that deserved better financial results.

The Southwell English Opera company, aided by many specialty features, continues in its successful production of spectacular burlesques at the Grand Opera House. Aladdin will run for three nights more, with Evangeline to close the week. By special arrangement with E. E. Rice the production of The Girl from Paris is announced for week of March 13.

The indefatigable spirit of Manager Charles M. Southwell is well known in the Quaker City. His latest move which is now being consummated is to transfer his operatic organization now at the Grand Opera House to San Francisco, opening at Morosco's Grand Opera House Easter week. During the stay of the opera company in the West a series of musical and dramatic attractions will fill in time at the Grand Opera House in this city.

The seventh annual engagement of John Drew as a star at the Broad Street Theatre attracted large audiences. The Liars is the bill for two weeks. William H. Crane, in his new play, The Head of the Family, is the next attraction.

Nat C. Goodwin and Maxine Elliott in their magnificent production of Nathan Hale are attracting the finest patronage of the season. The play is universally praised, and is an important addition to the repertoire of these noted stars. The third and closing week of the engagement will bring the first production on any stage of Clyde Fitch's new comedy, The Cowboy and the Lady. Laura Burt has been especially engaged for this play. A special professional miniature of Nathan Hale will be given at the Chestnut Street Opera House March 9.

Lillian Russell, with the Casino company, opens at the Chestnut Street Opera House in La Belle Helene March 20.

The second and last week of Julia Arthur's engagement at the Chestnut Street Theatre will be devoted to repertoire; among the plays announced being Ingomar and As You Like It. Bookings: A Runaway Girl, March 13; Reverend Griffith Davenport, 20.

Gilmore's Auditorium has this week Koster and Bial's vaudeville company, including the Three Hegelmans, Batty's bears, Mile. Irene and train dog, "Zaza," Dave Meier, Sixteen Royal Moorish Arabs, and the much-talked-of An Affair of Honor. A Female Drummer follows March 13.

Andrew Mack opened to-night at the Walnut Street Theatre for a two weeks' engagement in The Ragged Earl. Dan Daly in The Belle of New York comes for week of March 20. Richard Mansfield 27 for three weeks.

The Park Theatre has a paying attraction in The Darktown Swells, termed A Rag Time Festival. It is a real "coon" show with many original features. Atkinson's Comedy company in Peck's Bad Boy follows March 13. The Real Widow Brown 20. Little Lord Fauntleroy 27.

Managers Durban and Sheeler, of the Girard Avenue Theatre, this week present an elaborate scenic production of The Fatal Card, the stock company giving one of the finest delineations ever accorded this play in the Quaker City. The following are the plays selected to follow in regular order: Oliver Twist, Faust, Dr. Jekyll and Mr. Hyde, The Sporting Duchess, and The Three Guardsmen.

George Learock, Carrie Radcliffe, and the large stock company of Forepaugh's Theatre are giving a delightful representation of the spirited melodrama entitled The White Rat; particular attention being given to the realistic spectacular effects. Business large. March 13 The Gossamer.

Carl A. Haeven in The Silver King is the feature for the week at the National Theatre. It is presented by a thoroughly capable company, aided by pretty scenery and mountings. Opening large and excellent prospects for the entire week. Hal Reid in Knobs of Tennessee follows March 13.

The People's Theatre has Thomas E. Shea in the Man-o'-War's Man, The Bells, Dr. Jekyll and Mr. Hyde for week of March 20. He will be followed March 13 by The Great Northway.

The stock company at the Standard Theatre this week gives an excellent production of The Police Patrol. John J. Farrell enacts the role of Captain Hardy, and is well supported by Emma Bell and the stock company. The vaudeville features between the acts introduce Armstrong Brothers, eccentric comedians; Bixley and Weston, Clemence Sisters, and Stewart and Allen.

Dumont's Theatre at their Eleventh Street Opera House offer a burlesque on N. C. Goodwin's new play. They call it Nathan Hale. The schoolroom scene is very funny, and made a pronounced hit. The entire programme is up to date and deserves large patronage.

Lieutenant Dan Godfrey's British Guard Band



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will give two concerts at the Academy of Music afternoons and evenings of March 23.

Neil Burgess in a condensed version of Widow Beckett is booked for Keith's Theatre in this city week of March 13.

The music at Willow Grove this Summer will be furnished by the Banda Rossa, with Sorrentino and fifty-five musicians, from May 30 to July 17, and Walter Damrosch and his celebrated orchestra from July 18 for seven weeks.

Emil Sauer, pianist, will appear in concert at the Academy of Music March 22. S. FERNBERGER.

## WASHINGTON.

The Amusement Menu—The Frawley Stock Company—Musical Events.

(Special to The Mirror.)

WASHINGTON, March 6. Brown's in Town is at the Columbia and attracted a good house. James O. Barrows, the star of two Summer comedy seasons at this house, met with an ovation on his appearance in a leading comedy part.

Admirable work was done by Kathryn Osterman, Anna Belmont, Josie Sadler, Belle Davis, Mark E. Swan, Edward Poland, and John Lancaster. Next week Richard Mansfield appears in Cyrano de Bergerac, which engagement promises to break all records.

William Gillette in Secret Service is the attraction at the New National Theatre. May Irwin in Kate Kip closed Saturday night a highly remunerative engagement. "Ian MacLaren" (Rev. John Watson) will give an afternoon reading Thursday. James K. Hackett in Rupert of Hentzau is the underlined attraction.

Mistakes Will Happen is this week's offering at the Lafayette Square. It is presented by an excellent company that includes Charles Dickson, Henrietta Crossman, Charles Harburg, Ethel Knight Mollison, Edmund Lawrence, Carrie Behr, Ben Dean, Ada Eckert, and Franklin Garland. A large audience witnessed the opening. The Three Dragoons will follow.

London Life, the new English melodrama, opened at the Academy of Music, and received the stamp of approval of a very large audience. The melodrama is one of much strength, and is most capably interpreted by Augustus Cook, Henry Nagle, Richard Ganthony, Charles Canfield, George Brennan, Harry Holliday, Florence Stone, Lillian Lamson, Jennie Satterlee, and Belle Vivian. McFadden's Row of Flats comes next. Monroe and Mack March 20. The White Heather March 27. El Capitán April 4.

Articles were filed Wednesday incorporating the Capital Amusement company, the purpose of which is to furnish amusement of various kinds. The term of the corporation is for twenty years. The incorporators are: Joseph E. Luckett, of the firm of Luckett and Dwyer, manager of the Columbia Theatre; John L. Waring, George P. Conn, William L. Bronson, and Lorenzo G. Warfield. The present object is to exploit a moving picture machine, the mutoscope.

The operas to be sung during the coming season of four performances at the Grand Opera House April 13-15 by the Maurice Grau Metropolitan Opera company will be selected by popular vote from the company's repertoire.

The rendition of Verdi's Requiem Mass by the Choral Society last Tuesday night was a grand success, and a vast audience was enthusiastic. Owing to illness the contralto, Marie Louise Clark, and J. H. McKinley were unable to appear, but their places were filled by Mrs. Morris Black and E. C. Towne, who with Katherine Hilke and Dr. Carl Duff sang the solo music with telling effect.

The Frawley Stock company will open its season at the Columbia Theatre April 3 in Trilby. Mary Van Buren will appear in the title-role with John E. Keller as Svengali. Burr McIntosh, Alfred Hickman, and possibly Madame Cottrell will appear in their original parts. Harry Corson Clarke is the comedian, and Washington stands ready to give him a rousing welcome. Manager Frawley will present nothing but royalty plays, and will mount each with special scenery. Following Trilby Alabama will be given with J. H. Stoddard as a special feature.

Managers Burke and Chase, of the Grand Opera House, will close their vaudeville season May 1 to inaugurate a Summer season of comic opera.

Mr. and Mrs. Ernest Leut will be heard in concert at Universalist Church Wednesday night, assisted by Emanuel Wald, H. Van Hulsteyn, Adrian Freni, and Henry Kander.

At the Coda testimonial Sunday night at the Columbia Theatre the United States Marine Band and a combined orchestra of one hundred musicians under direction of Sol Minster, Mary Helen Howe, soprano; Anton Kasper, violinist; and Mariano Manna, baritone, appeared.

James Whitcomb Riley will give a reading at the Grand Opera House next Monday night.

The ruins of the old Rink on New York Avenue, and constructed to promote national galleries of history and art, is proving a success.

Jeannette Orloff will give a violin recital at the Universalist Church 14. JOHN T. WARDE.

## ST. LOUIS.

Stock and Combination Bills—Big Business at the Grand—Notes.

(Special to The Mirror.)

ST. LOUIS, March 6. Clay Clement opened in A Southern Gentleman at the Century last night before a good audience. The production is well put on and was presented by a most competent company. During the week The New Dominion will be given also. Mr. Clement is an actor of much dramatic ability and his character in A Southern Gentleman gave him full scope.

Oiga Netherlove opened to a large audience at the Olympic Theatre in The Second Mrs. Tanqueray. Her Paula Tanqueray was a most artistic piece of acting. The Ternagant will be given later in the week.

Yesterday afternoon at Havin's the Brothers Byrne opened in Going to the Races to a very big audience. Many amusing acts are given throughout the play, giving the company plenty of chance to show their ability as amateurs.

At the Imperial Faust is presented. The stock company gives a fine interpretation. Good audiences attended yesterday. Treasurer Arthur Geserich has a benefit to-night.

The Columbia has a fine bill this week and the

opening yesterday was big. On the programme are Krause and Ross, the Lundgrens, Carlin and Ross, Ollie Young, McIntyre and Peak, Toby Lyons, Falke and Semon, Brown, Harrison and Brown, and the Columbia Comedy company in The Tutor.

The Masked Ball was given at the Grand Opera House yesterday. Manager Giffen put it on in a very lavish manner, and the company gave it a strong and artistic performance to two very large audiences.

At the Standard Theatre this week Sam Devere's Own company is holding the boards.

Robert G. Ingersoll will deliver his lecture on "Superstition" at the Olympic next Sunday evening.

The French Opera company gave several very artistic performances at Music Hall last week and the attendance was quite good.

The Ellis Opera company gave one performance of Faust at Music Hall last Friday night before a large audience.

Sheridan Block left John Martin's Secret here last week to join William H. Crane.

Monica Lee is visiting her home in this city, after being out with Harry Corson Clarke's What Happened to Jones company.

John Havin was in the city last week.

Florence Rockwell received a great deal of social attention while here last week.

Owing to the large advance sale for the two regular matinees and every evening performance, Manager Giffen, of the Grand, had to give an extra matinee last Thursday afternoon of An Enemy to the King. Souvenir portraits of Hobart Bosworth and Minnie Seligman were distributed.

W. C. HOWLAND.

## CINCINNATI.

'Way Down East at the Grand—Other Bills—Items of Interest.

(Special to The Mirror.)

CINCINNATI, March 6. The Grand has for its attraction this week 'Way Down East, which was received with much approval and will do a good business. Phoebe Davies, Odell Williams, Forrest Robinson, and George Backus had prominent roles. Underlined is Stuart Robson in The Soldier.

The Neil Stock company essayed a pretentious undertaking at the Pike yesterday when it put on Madame Sans Gene. It is a play well calculated to test the capabilities of any stock company, and the Neil stood the test admirably. Edythe Chapman assumed the title role, James Neil was Napoleon, and Herschel Myall, Lefebvre. Benjamin Howard, the new leading juvenile, made his first appearance last week and demonstrated that he was the right man for the place.

The Girl from Paris opened Sunday afternoon before an enthusiastic house. The different specialties were given with a vim that was thoroughly enjoyed. Alexander Clark, Marion Daniels, and Olive Wallace head the company.

Darkest Russia is again the bill at Heuck's, where it will be visited by the usual stanch admirers of melodrama. The business will be up to the average. The name of the attraction at the Star last week, All a Mistake, was rather typical, as the company closed down last Tuesday. The theatre was dark thereafter and will continue so during this week.

The Banda Rossa will give two concerts at Music Hall Mch. 19, 20.

To-morrow night Jennie Mannheim and the Cincinnati School for Expression Dramatic Club participate in an entertainment at the Scottish Rite Cathedral, which is to consist of readings and plays. It is to be an invitation affair exclusively.

Robert G. Ingersoll had a tremendous house to hear his lecture on "Superstition" at the Grand last night.

Manager Will S. Heck has decided to renew his lease on the New Wonder World when the present one expires next Summer.

Charles Wyngrate, who enjoyed such great popularity while with the Neil company and later with Roland Reed, has been very ill at the Barnett House, suffering from meningitis. He has been cared for by the members of the Neil company.

WILLIAM SAMPRON.

## BALTIMORE.

Mansfield Resumes His Tour—Stock Company in the Magistrate—News.

(Special to The Mirror.)

BALTIMORE, March 6. After an enforced rest of two weeks Richard Mansfield appeared at Ford's Grand Opera House this evening in Cyrano de Bergerac. The audience was a most representative one and the house was packed. The portrayal of the role of Cyrano by this distinguished artist realized all expectations. His support was in every sense satisfactory and the staging of the play was beautiful. A Stranger in New York will follow.

By special arrangement with Augustin Daly the Lyceum Stock company presented this evening The Magistrate. The play was very well cast and developed the strength of Manager Albaugh's capable company. Several of the settings have been specially arranged for this production by Stage Manager Percy Winter. The Way to Win a Woman will be given next week.

A Runaway Girl is the attraction at the Academy of Music. In the company are Irene Perry, Ethel Jackson, Catherine Lewis, Elsa Ryan, Cyril Scott, Frank Celli, Arthur Donaldson, George Lessor, Harold Vizard, Tom Hadaway, and James T. Powers. Next week, On and Off.

Remember the Maine is holding the stage of the Holiday Street Theatre. It is very well presented and appropriately staged. Thomas E. Shea in The Man o' War's Man is underlined.

The Air Ship is entertaining the patrons of the Auditorium Music Hall. The company is a clever one, including Marie Stuart, Raymond Finlay, James T. Kelley, Max Millian, Ren Shields, Lottie Burke, Nana Bascom, Estella Blair, and Maryland Tyson. The conclusion of this engagement will witness the return of Reilly and Wood's Big Show.

Sauer will be heard at Music Hall on Thursday evening next.

Rev. Dr. John Watson ("Ian MacLaren") will lecture at the Academy of Music next Friday afternoon.

The Bavarian Tegelnerseer Peasant Actors and Singers will appear at Music Hall for three nights and a matinee, beginning Mch. 9.

Baltimore Lodge, B. P. O. E., instituted a new lodge at Towson, Md., on Tuesday last.

HAROLD RUTLEDGE.







# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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## JUST ESTIMATES OF THE THEATRE.

It is the duty of THE MIRROR, as it is its pleasure, to note liberal and philosophical expressions made by clergymen of prominence as to the theatre, because one good word from a preacher whose intellect makes him a force in the world and whose magnetism draws the multitude that looks for instruction from the pulpit, outweighs all the vituperative and narrow sermons that preachers of small influence may pronounce against the stage.

In his sermon in Tremont Temple, Boston, last week, the Rev. Dr. LORIMER stated his position with regard to the stage and other mediums of amusement, and spoke of the mischief done by "half-educated preachers who have no knowledge of the world, but who indulge in wholesale denunciation of persons connected with the stage." This is just the class of preachers against which THE MIRROR has repeatedly declared, and Dr. LORIMER but repeats the holding of this journal when he says that no environment, however good it may be, can make a saint or keep a person saintly. "I have known," he says, "some contemptible persons who were brought up in the church. I have known them to be false to their vows and faithless to their vocations. And I have known men and women of the stage who were as pure and noble, if we may judge from their conduct, as any who have lived in any time amid any surroundings."

Before the New England Women's Club, last week, another preacher, the Rev. B. FAY MILLS, discussed "The Modern Drama and its Possibilities," and made some declarations that well might startle clergymen of the "half-educated" and narrow sort. He said that he believed the theatre has to a large extent positively advanced the standard of morality—that there is, in fact, no higher standard of morality, so far as the great fundamentals of justness and righteousness, generosity, kindness and love are concerned than exists in the representative drama of the day. As this clergyman sees, there has been a great improvement in the moral character of the theatre and its drama, in spite of the vile nature of a few plays. These vile plays, as THE MIRROR has held, stand out all the more suggestively because of the generally good character of the drama. Pursuing his subject, the Rev. Mr. MILLS says:

I do not know of anything that has the possibility of inspiration toward heroism that the play has; there the noblest impulses are invoked. And the theatres always respond instantly to patriotic impulses on the part of the people. Just as the United States began to be stirred with compassion toward the Cubans, even before the people began to be roused, in the early days of last Summer, almost all of our theatres were fairly ringing with patriotic sentiments, and stirred up the hearts of the people more than the newspapers, and more than the orators, and more than the pulpits, that they might be roused to do the duty of freedom toward slaves, of brothers toward their brothers who were oppressed. But the theatre does not estimate itself highly enough. Would that more dramatists, more actors, more managers had the spirit of CHARLOTTE CUSHMAN! The range of the theatre ought to be extended in its educational efforts, and not simply for the teaching of history. While the theatre is infinitely better than it used to be, it has failed as regards its lack of sensitiveness to purity and morality. It is an outrage that certain plays and players are tolerated to-day. But I have no sympathy with people who stay away from the theatre because

they feel that they ought to cast upon it their social condemnation.

It is not the persons who "stay away," but the persons who do not stay away that are in a great measure responsible for the evil side of the drama. It is the prurient through that makes possible the pandering manager. The rank and file of the theatrical profession, like the great, healthy majority of the public, prefer the noble, the dignified and the normal in the drama to the ignoble, the unclean and the abnormal. Conscience is inherent in the drama and in its instruments, and the exceptions to this rule are paralleled by the exceptions that mark any standard in the Church or any other institution.

## THE PRESS AND THE STAGE.

ANOTHER proof of the fact that the theatre, more than any other institution of civilization, affects contemporary life, through the thought that it awakens or inspires beyond the appeal of the play for the moment, was afforded last week, when it practically monopolized the attention of the New York League of Unitarian Women in convention assembled in this city.

The subject of the day was "The Stage." The first paper on this subject related to the influence of the press on the theatre and the ideas advanced were those of a non-professional member of the League, Mrs. WALLER, of Yonkers. After noting the fact that the modern play is a complicated piece of work, appealing to many senses and having a bearing on several branches of knowledge, she quoted GEORGE BERNARD SHAW's dictum that "dramatic critics know nothing, or, what is worse, they know everything wrong. Put anything on the stage for them as it is in real life, and they reject it with scorn as an imposture." If Mrs. WALLER were an actress whose work had not been appreciated by the critics, one might look for her endorsement of SHAW's declaration. But the following comment upon it is suggestive, coming as it does from a woman who studies the theatre from the public side:

This seems rather an intemperate outburst, yet the facts in many cases bear out Mr. SHAW's contention. The critic is often one-sided and hostile in his criticisms, but it is from sordid motives, and not from his own intellectual convictions. Another class of criticism frankly admits the bad points of a play, gravely states the special scenes where immorality is coarsely shown or thinly veiled, and succeeds in apologizing for and at the same time advertising the entertainment. . . . The critic's first characteristic should be a sympathetic imagination, to look at the whole work before him from the author's point of view and to estimate aright the methods by which the author seeks to attain his aim, a task which is performed in many cases with a discrimination which is truly admirable.

Critics are not always ignorant, nor are they always influenced by sordid motives, and therefore SHAW's arbitrary statement is unworthy of attention. It is as characteristic of SHAW as was SHAW's statement of his contempt for SHAKESPEARE. But the words of Mrs. WALLER unfortunately are true. The critic is too often a managerial propagandist who infuses so much of the business idea of the element or the star that he favors into his work that it is valueless not only as record, but also to its object, as its partisan spirit is manifest to the public. And no less valueless as criticism is the adroitly-fashioned comment that admits or points the bad qualities of a play in such a way as to awaken curiosity to see the play.

There are, however, critics who possess the characteristics that Mrs. WALLER holds to be essential, and their work stands out in striking contrast to that of the other sort of writers. Mrs. WALLER's essay affords another bit of testimony to the fact that the intelligent public properly measures all kinds of critics; and this is most encouraging to those writers who have a catholic sympathy, broad knowledge, imagination and honesty of aim.

## SUNDAY PERFORMANCES.

It is to be hoped that in time Sunday performances in theatres may be abandoned. Although the East knows very little of this evil, it is still a feature in the Western cities. The Boston Transcript in discussing the matter recently said:

The question is not merely a religious one, nor a matter alone for the clergy and church people to debate. It concerns everyone, and above all those people who are condemned by the avarice and commercial greed of others to work seven days in the week. The actors themselves are strenuous in their opposition, but except in the case of a few very influential stars, they are powerless in the hands of theatrical managers determined to open their houses twice every Sunday. The plea is made that Sunday opening is a necessity. It is not. Eight performances a week are quite enough.

THE MIRROR has consistently opposed the Sunday performance as unnecessary, profitless and unjust, and it hopes finally to see it dropped in every first-class theatre and by every self-respecting manager.

## PERSONAL.



CAPPIANI.—Above is a portrait of Madame Luisi Cappiani, the distinguished vocal teacher, who after a long career in this country, will soon retire from active life to take up residence abroad.

EDDINGER.—"Wallie" Eddinger, remembered as one of the cleverest of the "children of the stage" of his time, represented the Hamilton Institute of this city, in which he is a student, in the recent inter-scholastic chess tournament. In the contest, in which eleven participated, young Eddinger was fourth. He is director of the dramatic club, and captain of the baseball team of the institute, and is said to be as prominent in his studies as he is in the incidental life of the institution.

TSCHERNOW.—While singing in St. Petersburg, recently, Tschernow, the famous Russian baritone, became violently insane and had to be taken by force to an asylum, where his case was pronounced incurable. Under the name of Cernoff, Tschernow had sung with success at Covent Garden, London.

BLINN.—Holbrook Blinn has been much praised for his work as Jean Defarge in The Only Way, at the Lyceum Theatre, London.

ROBSON.—May Robson has announced that she will withdraw from the Empire Theatre Stock company at the end of the present season. She may remain in New York to undertake special engagements.

TYLER.—Odette Tyler, R. D. MacLean, and Charles B. Hanford will appear at the Herald Square Theatre, week after next, in Shakespearean repertoire.

SEYMOUR.—H. F. Seymour, who went to Honolulu last Summer as manager of a farce comedy company, is now located at Manila, where he is business-manager of The American, the only daily paper published by Americans in the Orient. He is also lessee of a new theatre, playing vaudeville and burlesque.

ROCKWELL.—Florence Rockwell has received notice from a St. Louis lawyer that she has a claim on some property in Shannon County, Mo., formerly owned by her father, and which was sold for taxes in 1886. The land is now valuable and the actress may come in for a snug sum if the courts decide in her favor.

WILLARD.—E. S. Willard, by latest advices, has not yet recovered his health and has canceled his time in America next season. A recent letter of his from the Riviera expressed hope of keeping his Autumn engagements here, but later cables are less encouraging.

BAKER.—May Baker will make her first appearance with the Castle Square Opera company next Monday night, singing the title-role in Olivette.

ROSE.—Frank Onkes Rose returned yesterday from Europe, where, in company with Mrs. Rose, he has been traveling for several months past.

STRICKLAND.—Mabel Strickland, this season with My Friend from India, has been engaged by Stuart Robson and joined his company in Chicago yesterday. In The Hoosier Doctor, The Old Coat, and My Friend from India Miss Strickland has played the ingenue roles most delightfully.

LIPMAN.—A. S. Lipman has relinquished the role of De Treville in the Liebler Musketeers production, finding it unsuited to him, and Andrew Robson has been secured for the part.

KENWARD.—Edith Kenward, who has been seriously ill with the grip, is now convalescent.

ROSENFELD.—It is said that The Purple Lady, an adaptation from the German by Sydney Rosenfeld, will follow That Man at the Bijou Theatre.

SEVERSON.—Charlotte Severson will head a new company to present repertoire at popular prices.

OVERTON.—Mrs. Margaret Overton sailed on Saturday for London, accompanied by her three children. She will remain abroad for six months.

MOORE.—It is reported that F. Frankfort Moore's novel, "The Fatal Gift," is being dramatized.

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress Jan. 26, 1899.

ALL ON ACCOUNT OF A PETTICOAT. By Mrs. Josie Morris Sullivan.  
LA CHAULE CHEZ LES FOURMIS. By Legouve and Labiche; edited by Thomas J. Farrar.

## MY CLOCK.

Dear little clock (my friend through it all),  
You've told me the time for my sweetheart to call.  
You've traveled the North, through the South,  
East and West.  
Of all of my friends you've proved truest and best.  
You've heard all my weepings and worries and woe—  
Ah, bless your dear heart, how much sadness you know!  
Through sickness and sorrow, through rackings of pain,  
You've listened in silence—and ticked on again.  
—MAUD SINCLAIR.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

L. L., New York: Address Max Figman, in care of THE MIRROR.

J. C. D., Chicago: Mabel Dixey is the sister of Henry E. Dixey.

T. H. L., Lowell, Mass.: Adelaide Fitz Allen may be addressed in care of THE MIRROR.

E. H. COOTES, Cincinnati: Write to Arthur W. Tams, West Twenty-eighth Street, New York.

GEORGE W. BARNUM: Address the author, James Mortimer, care the Era, London, Eng.

E. M. GARNETT, Omaha: No New York publisher makes a specialty of works of the kind you mention. Write to Brentano.

O. W. HALL: No one has claimed ownership of the play in the American Dramatists' Club list.

FRED A. FODDE, St. Louis: Adelina Patti was born in Madrid, Spain, and Helene Mora in Birmingham, England.

SUBSCRIBER, Lindsay, Ont.: The organization was continued, we believe, as the Eduard D'Oise Stock company.

E. G. B., Meadville, Pa.: Lillian Russell appeared in An American Beauty at the Casino, New York, on Dec. 28, 1896.

J. G. S., New Haven, Conn.: Robert Dunbar, we believe, is at present playing with The Belle of New York (American company).

R. F., Boston: We are unable to learn that the person mentioned has ever been associated in any way with Julia Marlowe's company.

W. H., Cambridge, Mass.: 1. Ethel Barrymore is the daughter of Maurice Barrymore and the late Georgie Drew Barrymore. 2. Julia Marlowe is the wife of Robert Taber.

VIVIAN FLETCHER, Freeport, Ill.: Maurice Barrymore wrote the libretto of a comic opera called The Robber of the Rhine. It is not published.

J. R. D., San Francisco: 1. Laura Clement was the original Ayesha in William Gillette's version of She. 2. The production was first seen in New York at Niblo's Garden; afterward at the Fourteenth Street and People's theatres.

EDWARD SWEENEY, JR., Detroit: 1. THE MIRROR on June 30, 1894, published an interview with Colonel Cody ("Buffalo Bill") containing the information you seek. 2. Read "The Roster" published in THE MIRROR last Fall.

S. S. EASTHAM, Vincennes, Ind.: Gounod's Romeo et Juliette was first produced in America, in Italian, at the Academy of Music, New York, on Nov. 15, 1867, by Max Maretzek; Signor Puccini and Minnie Hauck singing the title-roles.

USHER, Baltimore: 1. T. Daniel Frawley may be addressed in care of THE MIRROR. 2. Belle Black was the original Queen of Burlesque in A Black Sheep. 3. Katherine Florence is now playing the female lead and Edith Crane the heavy role in The King's Musketeers, with E. H. Sothern.

F. M. HUGGINS, Lancaster, O.: 1. The Nautch Girl has not been produced in America. 2. Walter Bentley was teaching elocution in Brisbane, Queensland, last Summer. 3. Hilda Spong was born in London, and is the daughter of W. B. Spong, a scene painter. They went to Australia during Miss Spong's girlhood.

M. H. G., Detroit: Yes, the New York Herald recently published an editorial in which it declared that no dramatic critic ever had been and that no dramatic critic was now employed by that paper as such; asserting, in effect, that its method as to the theatre was on all fours with its method as to other "news" sources. That is to say, that it sends reporters instead of critics to the theatre. No one familiar with the Herald's policy or its dramatic columns would for a moment think of doubting the editorial in question.

HENRY CALENDAR, Brooklyn: "In order to settle an argument, will you kindly answer the following question? Do you consider the exhibiting of stage effects in sight of the audience as an original idea with David Belasco? I claim that practically the same thing has been done in Green Room Fun, by the Salliburgs; in A Day and a Night, by Charles Hoyt; by the Vokes Family years ago, and by Mattie Vickers in Jacqueline." Mr. Calendar is right. As far as Mr. Belasco is concerned, the argument must relate to Zaza, of which he is the adapter, the piece with its disclosure of a theatre dressing-room having been taken by him from the French. But the illustration of matters behind the scenes is by no means original in France. The idea—which really is that of the play within a play—is as old as Shakespeare. That author develops it in Hamlet in tragic form, and in A Midsummer Night's Dream, with comical effects with Quince, Snug, Bottom, Flute, Snout, and Starveling as the personages. It would take much research and a cudgeling of memory to bring forward the plays in which something of the theatre's "bag of tricks" has been thrust into view as incidental to the play. The old stage satire, known as The Critic, revived by Daly a few seasons ago, A Pantomime Hebeaut, known lately as The Royal Box—and those later trivialities, in Gay New York and A Dangerous Maid, all deal with more or less of detail with the idea.

## SAID TO THE MIRROR.

DAVID J. RAMAGE: "I see Frederick Herzog denies that the Pitman company have played Woman Against Woman. They did play it at the Lowell Opera House at a matinee on Jan. 2, 1899, calling it A Wife's Secret. Matthew Brennan, the owner of the play, saw them play it in Lynn, Mass., during the week of Feb. 6. I wired Dodge and Harrison to stop them. Dodge and Harrison wrote me that they had changed the bill and that they would not permit the company to play it. They also played the piece in Lancaster, Harrisburg, and Pottsville, Pa. The Corse Payton Stock company played those places after the Pitman company, and the newspapers all spoke of the Pitman company playing Woman Against Woman under a different title. Mr. Brennan writes me that he has commenced suit against the Pitman company for damages."

JULE DELMAR: "Permit me to say that the Gibeon-Hoefler company are not booked at the Celeron Theatre, Jamestown, N. Y. A statement to that effect has been made."

## ALWAYS SOUND.

Sacramento, Cal., Record-Union.

THE NEW YORK DRAMATIC MIRROR is always sound upon every principle that makes for the betterment of the drama.



## THE USHER.



Bronson Howard has several important irons in the fire just at present. He is engaged on three plays—one is a work entirely his own; the others are collaborations, Brander Matthews being associated with him in preparing a comedy for Mr. Crane, and Charles Klein sharing the writing of the other.

Mr. Howard is nothing if not methodical. His finest results are produced by the most careful and deliberate methods, the slap-dash, "inspirational" fashion of turning out plays suiting neither his ideas nor his temperament. He finds it impossible to work in New York amid its ever present distractions, and, therefore, having so much exacting mental labor ahead, he has arranged to get out of the metropolitan hurly-burly in working hours and amid quiet and peaceful surroundings adapted to the needs of his occupations for the next few months.

At the early morning hour when the suburban commuters are thronging to business Mr. Howard daily goes the other way. He takes a train at the Grand Central for New Rochelle, where he has secured a study, and there he spends the day at his desk, returning to town at 6 in the evening.

This arrangement is significant of Mr. Howard's thorough and serious manner of going about his work so that he may give to it the best that is in him.

Because several new dramatizations of "Les Trois Mousquetaires" have come to the fore, first in London and now in this country, some of the sapient dramatic observers who habitually follow their noses in reaching conclusions find therein a revival of what is called the romantic drama and a public distaste for the drama of real life that has followed upon the spread of similar tendencies toward improvement in literary and pictorial art.

One swallow does not make a Summer, nor does the current prevalence of our old friend D'Artagnan—who has reappeared on the stage at regular intervals for half a century—denote that the bygone era of feathers, cloaks, rapiers and high boots is come again to drive dramatic modernity out of sight.

Romanticism has constantly had a fair measure of representation on our stage during the past ten or fifteen years. Its prosperity has depended upon the special aptitude of the actors devoted to it. O'Neill, the late Alexander Salvini, and others found it profitable.

When Anthony Hope, Stanley J. Weyman, and others in England turned their attention to writing romances, their books found a ready sale even among those that love Dumas, Hugo, and Scott—the great writers of tales of adventure.

The products of these contemporary romancers were mild and emasculated imitations of the handiwork of their giant predecessors; but they possessed a certain interest and charm, and their comparatively repressed tone of excitement suited the refined fancy of latter-day readers.

Naturalism, the note of such works as "The Prisoner of Zenda" and "Under the Red Robe" made them marketable for stage purposes, and so these picturesque melodramas gave a pleasing variety for a while to the theatrical bill-of-fare. The production in London of new editions of Dumas' Musketeers followed, for after the imitations it was inevitable that the original should have its chance once more.

There is always a public for romantic melodramas of the Dumas order as there is always a public for tragedy, comedy, farce, comic opera and every other form of theatrical entertainment. The apparent favor or disfavor of any one of these at any particular time is traceable usually to the excellence or the incapacity of the contemporary writers and actors in that special branch of effort.

Whenever an original genius—a Dumas or a Hugo, a Lemaître or a Fechter—shoots across the dramatic heavens a genuinely new impulse toward pure romanticism in writing and acting may be counted upon; but until a great light appears with a trail of subordinate lights romantic melodrama will not become a popular craze, although from time to time it may—for no special reason—become a managerial craze.

James O'Neill, by the way, ought to make a fine D'Artagnan. He and Charles Coghlan are the only prominent actors we have who were reared in the old school and adapted its

characteristics to the tastes and requirements of to-day.

Mr. O'Neill has all the qualifications for this role: Picturesqueness, grace, fire and elocutionary power.

He is at home in a custom play. No other actor can wear a sword as if it had been his life long companion, and deliver a perfunctory speech with a capital simulation of sincerity. Many—including the writer—believe staunchly in his powers, and look hopefully to the result of his appearance in a production at a Broadway theatre with an environment calculated to set off adequately his personal acting qualities.

"Mike" Woolf's death is a loss to the public. His studies of waif life on the East side appealed to a large public. He was a genius in his way, and truth as well as humor and pathos marked his character sketches.

He possessed little technical skill as a draughtsman, and his style was distinctly old fashioned, reminding one of the black-and-white sketches in the magazines of thirty years ago, but with wonderful deftness—a few simple dots and lines—he limned the pinched, shrewd-visaged gamins of New York, and every one recognized the keen accuracy of the types. The clever text accompanying his drawings he wrote himself.

Mr. Woolf was a bad actor years ago; his brother Ben is a well-known journalist in Boston, and he loved the stage and stage people, many of whom were numbered among his friends. Three capital and characteristic original sketches were made by the artist for the recent Christmas MIRROR.

His work will be missed sadly from the pages of our humorous weeklies, for unlike most of their contributors Woolf often gave them that touch of nature that makes the whole world kin.

An actor writes that a minister in Lafayette, Ind., the other day said in a sermon that "God made the earth in six days and then He rested; then He made man and rested again; then He made woman, and since that time neither God nor man has had a rest."

The ungallant pulpiteer evidently has touched a responsive chord in the breast of my correspondent, who waxes enthusiastic over the declaration in question.

"That preacher is worth his weight in gold," he says. "He hits out with gospel truth, straight from the shoulder. Any minister who has the courage to speak the truth and nothing but the truth, deserves a big, fat salary and traveling expenses paid. I shall join his church if I ever reach Lafayette."

Pirates occasionally come to light in remote places, although they have mostly reformed or run to cover since the drastic copyright amendment was secured.

The "Empire Comedy company" is giving stolen plays out West. It was in St. Cloud, Minn., not long ago, playing A Prisoner for Life, A Night Out, The Man from California, pieces whose real identity is not disguised by false titles. The proprietors of this robber band are N. R. Cregan and F. D. Mostow, and reputable theatre managers should fight shy of them.

An actor named J. J. Sheridan, who was engaged for the "Empire Comedy company," sends me several programmes revealing the character of its operations with a letter in which he says:

"When I found out the repertoire I refused to become a party to high-handed robbery, gave my notice and demanded my salary. I got it and had my face kicked into an imitation of a hamburger steak at the same time. While laid up nursing my injuries an attempt was made to spirit away my trunk. The copyright law has turned the tide against the pirates to such an extent that the more desperate are becoming out-and-out ruffians."

A theatrical litigation rivaling in duration Dickens' famous case of Jarndyce versus Jarndyce has reached an end at last.

It was eighteen years ago that the late Steele Mackaye began a suit against Marshall H. Malloy, and it was not until last week that Judge Wallace, for the United States Court of Appeals, handed down the ultimate decision in favor of Mr. Malloy.

When Mr. Malloy established the Madison Square Theatre in 1879 he engaged Mr. Mackaye as manager, with the understanding that his salary was to be increased when the original outlay had been repaid. Mr. Mackaye withdrew before the end of the first year and brought suit, claiming that the time for the increase had been reached and that Mr. Malloy refused to live up to his agreement. After Mr. Mackaye's death the litigation was continued by his estate.

Judge Wallace's decision states that Mr. Mackaye had no adequate justification for breaking his contract, and that had he kept it he would not have been entitled to the increase he claimed at that time. Furthermore, the Judge refers to the courtesy of Mr. Malloy's treatment of Mr. Mackaye and declares that in every respect he fulfilled his obligations under the contract.

Although Mr. Malloy withdrew from the theatrical field several years ago he is to be commended for his action in defending this vexatious suit as a matter of principle, at the cost of much personal inconvenience and heavy expense. The result justifies his course absolutely, and wholly disproves the belief, formerly shared by members of the profession who sympathized with Mr. Mackaye, that that talented man had been in some way ill used by Mr. Malloy.

## THE LOST PARADISE REGAINED.

Carl Hermann, of this city, secured from Judge Grosscup, on March 2, a temporary injunction restraining John A. Frazer and Frederick Wildman, of Chicago, from producing or selling The Lost Paradise.

Several years ago Mr. Hermann secured from Ludwig Fulva, the German dramatist, the exclusive right to translate and produce in America the play in question and engaged H. C. De Mille to make the adaptation.

This English version differed in many ways from the original, as several points were found in the plot that would not appeal to audiences on this side. Mr. De Mille's adaptation, complete, was practically a new play.

After its long run in New York and several seasons on the road, Mr. Hermann leased The Lost Paradise on royalty to various stock companies. He learned some time since that John A. Frazer and Frederick Wildman were also leasing the play on terms far lower than his own. Mr. Hermann investigated the matter and in the end brought the pirates into court to defend their actions.

At the hearing the defendants claimed that the play had been printed in the original German and that they had the right, therefore, to translate and produce it in America. Upon comparing the De Mille version with theirs, however, it was discovered that many lines and situations not in the original play had been taken from the adaptation by De Mille.

Master of Chancery Bishop in giving his opinion of the case stated that "a very ingenious and clever attempt had been made to disguise the appropriations, but that it was manifest that no original thought had entered into the composition." The opinion was handed up to Judge Grosscup, of the Federal Court, Chicago, on March 1, and on the following day he issued the injunction in favor of Carl Hermann.

## AN ACTOR IN BRONZE.

Very few people are aware of the fact that the face and figure of the late George Edgar Biddle are to be seen, cast in bronze, on a bas-relief panel of one of the great national monuments. That such is the case was learned the other day by a MIRROR man, who happened to be visiting the studio of James E. Kelly, the sculptor.

"A few years ago," said Mr. Kelly, "I was engaged in designing the Monmouth Monument, which stands now at Freehold, N. J., and for one of the historical scenes, to be represented on the pedestal, had decided upon an incident in the life of Colonel Nathaniel Ramsey, a hero of the Revolution."

"For some reason Colonel Ramsey has never received quite his just due at the hands of the historians, and in consequence there are very few likenesses of him to be found. I finally secured a miniature, however, and was considering how best I could reproduce his face from so small a model, when one day my friend, George Edgar, dropped into the studio for a chat. I was at once struck by the remarkable resemblance that his features and head bore to the little portrait I had been studying."

"The likeness was almost startling, and Edgar, becoming interested in his prototype, who had fought so valiantly more than a hundred years before, willingly agreed to pose for the figure. Being an actor he was, of course, an excellent model and he certainly caught the spirit of the scene admirably. The bas-relief was cast in bronze and George Edgar's face will remain strong and distinct on the base of the Monmouth Monument for an indefinite time to come."

## SOUTHWELL COMPANY TO GO TO 'FRISCO.

Lewis H. Bishop, Eastern representative of Walter Moscoso, has concluded arrangements with Charles M. Southwell, manager of the Southwell Opera company, now playing at the Grand Opera House, Philadelphia, whereby that company will open at Mr. Moscoso's theatre, the Grand Opera House, San Francisco, on April 1, for a six months' engagement. The entire organization will be taken, and several principals will be added so as to make a double company. The company will make productions ranging from extravaganza to grand opera, all on an elaborate scale, for which the vast stage of the Grand Opera House is admirably adapted.

## A THEATRE DAMAGED.

The fire that destroyed the Windsor Hotel, Holyoke, Mass., on Feb. 28, damaged the Opera House adjoining to such an extent as to render necessary its closing for the remainder of the season. The Whiting Paper Company, that owned both hotel and theatre, sustained a loss of \$125,000, fully insured. Manager B. L. Potter's personal loss amounts to several thousand dollars, not covered by insurance. It is probable that companies having bookings for the Opera House will play at the Empire Theatre.

## HOODLUMS PUNISHED.

At Weston, W. Va., recently, a youth, re-proved for boisterous conduct during Charles Mortimer's performance, gathered a band of hoodlums and laid in ambush for Mr. Mortimer. The Mayor and several prominent townsmen, however, were also on hand, and the offensive ones were promptly marched to the Mayor's office and fined. Manager C. Y. Parsons, of Mr. Mortimer's company, highly praises the courtesy of the people of Weston.

## CRAIG TO STAR IN SHORE ACRES.

Charles G. Craig, of The Christian company, has signed a contract with Manager H. C. Miner to star in Shore Acres next season. He is provisionally engaged for three seasons. Mr. Craig played Nathaniel Berry, James A. Herne's role, one season and originated the part of Martin Berry upon the original production of the play in this city. Mr. Craig's tour will open in September.

## NEW THEATRES.

A syndicate has been formed to erect a new theatre and hotel at Kingston, Ont. The Women's New Opera House, at Malcom, Ia., is to be opened March 13 by the Chase-Lister company in Cyrano de Bergerac. Utica, N. Y., is to have a new theatre. Manager Oberderfer contemplates building a first-class ground-floor theatre. He has secured the option upon a site and has complete plans drawn. Should his scheme fail a number of representative business men are ready to build a handsome ground-floor theatre, to be ready within a year.

Plans have been prepared for a new playhouse in Cleveland, to be located on the West Side, and known as the Boulevard Theatre.

## GOSSIP OF THE TOWN.



Alfred Fisher, whose portrait appears above, in his thirty years' experience has become successful and popular in every branch of dramatic work. Beginning in England, where he staged many pantomimes and other important productions, Mr. Fisher made his American debut in 1883 at the Fifth Avenue Theatre, in this city, in the original American production of Confusion, continuing the next season in the same play, with N. C. Goodwin, playing James and managing stage. For four seasons Mr. Fisher appeared in London; a season as Barnaby Bright in Mankind, and a season as Coldbath Joe, the cockney thief, in Hall Caine and Wilson Barrett's Good Old Times. He then joined Helen Barry in A Night's Frolic, afterward appearing as William in Jane, and in The Sporting Duchess. About this time Mr. Fisher accepted an offer from Nelson Wheatcroft to join the faculty of his dramatic school, in which he has taught ever since, playing for a while as Seraphin in Never Again, but devoting most of his time to instruction and the coaching of vaudeville sketches and amateur clubs. In Summer time Mr. Fisher has turned his attention elsewhere, and he was the first stage-manager of the Manhattan Beach Theatre stock company, Denver, Colo., where he returned last Summer, and his splendid management of the stage attracted much comment and commendation by people and press, forming a very important factor in the success of the enterprise. Mr. Fisher may engage again this Summer as stage-manager with a stock company.

Hans Hanson, a new Swedish dialect play, by James T. McAlpin, was presented for the first time at Elgin, Ill., on Feb. 20, and made a most emphatic hit. The company includes James T. McAlpin, W. W. Crimans, J. P. Kennedy, Hugh Colton, Clyde B. Callecotte, Samuel J. Wheeler, James P. Colton, Dolly Foster, Adelaide Colton, May Olive, and Sig. A. Baffette with his brass band of eighteen little girls. The tour is directed by James P. Colton, with George D. Walters in advance.

Robert I. Ward, business-manager and press representative for The Real Widow Brown, left that company on March 1.

Read criticisms of Rose Melville elsewhere.

Lon B. Williams has resigned his position as city editor of the Athens, Ga., Banner, and is now in advance of the Andrews Opera company.

Florence Hamilton was most cordially received recently at the Jefferson Theatre, Portland, Me. Her friends showed their appreciation by numerous floral tributes. She had been a favorite at the Peak's Island Theatre, and the press of Portland were unanimous in praise of her acting, and considered her gowns the handsomest shown in Portland by a stock leading lady.

Ex-Judge Charles Donohue has been appointed referee in the divorce suit brought by Elvia Crox Seabrooke against Thomas Q. Seabrooke.

Lillian De Wolfe, J. E. Toole's leading lady, has made a pronounced success this season in repertoire, especially as May Edwards in The Ticket-of-Leave Man and as Heinrich and Meenie in Rip Van Winkle.

Will J. Donnelly became an Elk on Feb. 24, at Hutchinson, Kan. He has been re-engaged for next season as business-manager for Barlow Brothers' Minstrels.

The Brothers Royer's Next Door company will close March 18, on account of the deaths of Eddie Royer and Mrs. Archie Royer.

Selma Herman will play the leading role in Report for Duty, which is to be seen at the Fourteenth Street Theatre shortly.

W. W. Aulick on Rose Melville elsewhere.

Lorraine Hollis is meeting with success. At Geneva, N. Y., she drew the largest matinee known at the Smith Opera House to see her as Camille. Miss Hollis has several offers to play stock engagements during the Spring and Summer.

Murry Woods' work as stage-manager for the Southern Musketeers production has been highly praised.

W. A. Sands, an old actor very well known here, has recently been appointed postmaster at Auburndale, Fla. Upon retiring from the stage several years ago Mr. Sands purchased an orange grove in Florida, and expected to spend the rest of his days as a fruit grower. But the severe frosts of the past few seasons played havoc with his trees, and the plantation has proved a bad investment, indeed. The Government position will give Mr. Sands a comfortable living, it is hoped, for many years to come.

Howard's Theatre, Chicago, has been rented to Alexander Comstock, by Howard and Doyle, and will be conducted hereafter as a stock theatre, producing melodramas, comedies and sensational plays, with specialties between acts. Change of management begins March 12.

Read Victor Mapes on Rose Melville elsewhere.







## People's—The Victorian Cross.

Play in five acts by J. W. Whitbread. Produced March 6.

Jack Reynolds . . . . . Charles Hager  
Sir Richard Aubrey . . . . . Harry Clifton  
Colonel Maynard . . . . . Phil McCarthy  
Mr. Graham . . . . . George Walton  
Andy Cogan . . . . . Lew McCord  
Nana Sahib . . . . . Frank Donovan  
Pandora . . . . . Samuel Lane  
Azmullah . . . . . Frank Hilton  
Gen. Sir Hugh Wheeler . . . . . W. L. Browning  
General Havelock . . . . . William Stanley  
Corporal Johnson . . . . . Frank Jones  
Sentry . . . . . F. S. Durand  
Kate Maynard . . . . . Estelle Sprague  
Mrs. Raynton . . . . . Renie Persell  
Norah . . . . . Jessie Wallack Dixon  
Lady Aubrey . . . . . Bertha St. Clair

The spectacular play, *The Victorian Cross*, by J. W. Whitbread, which for a number of years has been popular in England, was presented for the first time in New York at the People's Theatre last evening. Although the drama is built upon the usual lines of the England-India-Home-Again drama, it contains sufficient color and stirring action to make it interesting.

The first and second acts take place at Aubrey Manor, where Sir Richard Aubrey displays his villainy by a false accusation against his half brother, Jack Richards. In the third act Jack is found in India, being rapidly promoted in the British Army for his courage and heroic qualities. The barbaric splendor of the Indian Empire is displayed in the fourth act, and the villainy of a bad white man is shown in connection with the subtle treachery of the natives. The stage settings for this part of the drama are elaborate. In the fifth act, which takes place at Aubrey Manor, Jack foils the designs of Sir Richard, receives the Victoria Cross, and wins the girl of his heart.

The work of the cast was generally meritorious, and while two or three might be criticized for an occasional error, not one was guilty of insincerity or careless acting. Charles Hager as Jack Reynolds, Harry Clifton as Sir Richard Aubrey, Estelle Sprague as Kate Maynard, and Renie Persell as Mrs. Raynton, are deserving of especial praise. Next week, *A High Born Lady*.

## Bijou—That Man.

*That Man*, presented last night at the Bijou Theatre, was in many respects a different comedy from the one bearing the same title that was produced earlier in the season at the Herald Square. The lines had been altered a bit, the business changed a trifle and some of the situations remodeled. It was announced that this latter performance was given according to Madame Chartres' version of the play. At any rate, the last state of *That Man* is better than the first.

Naturally the action was smoother in this presentation than in the former ones, since the members of the original cast had grown more familiar with the roles. Olive Redpath acted her delightfully piquant part in an appropriately piquant manner. The name of the character she assumes has been changed from *Bijou Marie* to *Bijou Marie Kipper*.

The new members of the cast were all excellent in their parts, and in some cases were superior to their predecessors. Jack Drummer as Tom Harvost, Robert V. Ferguson as Squibbs, and Mathilde Cottrell as Electra Vane, were among those of the new players who deserve especial commendation. Edward Rose, the stage director, is worthy of praise for the artistic groupings and the vivacity of the acting.

## American—Rigoletto.

The Castle Square Opera company was again heard in grand opera last evening, *Rigoletto* being sung with success before a very large audience. B. Bagway, a newcomer in the company, sang the title-role well. He has a fine voice, but was handicapped by a lack of knowledge of English. Dudley Buck, Jr., also heard at this theatre for the first time, was acceptable as the Duke. Henry Norman gave a thoroughly good performance of Sparafucile. Yvonne de Treville achieved a success as Gilda, and Lizzie Macnichol was heard to advantage as Maddalena. Others in prominent roles were Count Montemore, Harry L. Chase, and the Countess, Maude Lambert. The chorus did exceedingly well, and Director Adolph Liesegang's admirable orchestra acquitted itself most creditably. The alternates for the week are William G. Stewart as Rigoletto, Joseph Sheehan as the Duke, and Adelaide Norwood as Gilda. Frances Miller will sing Gilda on Thursday evening. Olivette will be the bill next week.

## Murray Hill—The Senator.

There was a good audience at the Murray Hill Theatre last evening to see the Henry V. Donnelly Stock company in an admirable performance of *The Senator*. Manager Donnelly himself played the title character and gave a most pleasing portrayal of the bluff, hearty Senator Hannibal Rivers. Robert Drouet gave his usual careful performance of Lieutenant Schuyler. William Redmond made an excellent Secretary Armstrong, and Emmet C. King was satisfactory as Count Von Strabe. Hannah May Ingenu played Mrs. Hillary most capably. Sandol Milliken made a winsome Josie, and Dorothy Donnelly was commendable as Mabel Denman. Rose Beaudet as Mrs. Armstrong, Mrs. Thomas Barry as Mrs. Schuyler, Edwin Nicander as Ling Ching, Charles D. Waldron as Richard Vance, Walter Allen as Isaiah Sharpless, E. T. Stetson as Silas Denman, and Herbert O'Connor as Erasmus were all satisfactory. The scenery was in good taste. The idler will follow.

## Star—McFadden's Row of Flats.

McFadden's Row of Flats drew one of the largest audiences of the season to the Star last night. The audience was very enthusiastic, and the efforts of the performers were greeted with volleys of laughter and applause. The gags and business are all new and fresh.

Joe J. Sullivan and Harry Crandall were both excellent and shared honors as chief funmakers. Sadie Connolly's brogue fitted the part of Mrs. Murphy to perfection. Estelle Wellington and C. A. Morgan did some very funny cake-walk steps. Carrie Webber, the Speck Brothers, and the Five Sosses were all successful in specialties.

McFadden's Row of Flats may be set down as one of the greatest laughing hits seen in New York this season.

## Third Avenue—Mr. Potter of Texas.

The Third Avenue Theatre was filled to the doors last evening by an audience that seemed to thoroughly enjoy every moment of the presentation of *Mr. Potter of Texas*. The drama was well mounted and the company played it satisfactorily. H. Percy Meldon was the Hon. Sampson Potter, and J. A. Salupolis did clever work as Arthur Lincoln. Dorothy King as Ida Potter gave the charming, sympathetic performance that the patrons of the theatre have learned to expect from her. Mortimer Weiden, a newcomer to the Third Avenue Theatre, gave a delightful bit of comedy character acting in the role of B. Sidney Van Cott. Next week, *Kitty Coleman* in *True Irish Hearts*.

## Columbus—The Governors.

The Governors, with the whimsical comedians, Ward and Vokes, gave satisfaction to a large audience at the Columbus Theatre last night. Lucy Daily, Margaret Daily Vokes, Sam Collins, John Keefe, Cheridah Simpson, and the Boston Quartette figure prominently in the stars' support. The three acts of *The Governors* introduce a score of specialties, and the music is bright and catchy. The attraction will probably enjoy a prosperous week.

## Metropolis—The Great Northwest.

The Great Northwest, a melodrama with an interesting story and many ingenious devices in scenic and dramatic effects, held the attention of a good sized audience throughout the evening

at the Metropolis last night. The company is competent and the setting satisfactory.

## At Other Playhouses.

ACADEMY.—Her Atonement remains the bill. BROADWAY.—The Three Musketeers is in its last week here. The Liebler company's production of *The Musketeers* will be seen next Monday.

CASINO.—This theatre will be closed until next Monday, when in Gay Paree will be produced.

DALY'S.—The Great Ruby is playing to overflowing houses. Burton Holmes' lectures are also meeting with success.

EMPIRE.—Lord and Lady Algy continues.

FIFTH AVENUE.—Mrs. Fiske intended to appear in another bill at this house this week, but Magda was so well received that it is continued. Next Monday Love Finds the Way and A Bit of Old Chelsea will be revived for seven performances.

FOURTEENTH STREET.—Chauncey Olcott is nearing the end of his engagement in *A Romance of Athlone*.

GRAND OPERA HOUSE.—On and Off opened for a week last evening.

IRVING PLACE.—Im Weissen Roessl will be the bill, except on Friday evening, when Schiller's *The Robbers* will be presented. Manager Conried making his only appearance this season.

KNICKERBOCKER.—This is the second week of E. H. Sothern's production of *The King's Musketeers*.

LYCEUM.—Trelawny of the Wells is in its last week. Americans at Home is announced for March 13.

MANHATTAN.—Mlle. Fil is doing good business.

MADISON SQUARE.—Because She Loved Him So is the bill.

WALLACK'S.—At the White Horse Tavern continues.

## THE PASSING OF EMMA WALLER.

During the past year the hand of death has fallen heavily upon the world of the theatre, ending abruptly many a promising life and taking a number of famous players whose long careers have been crowned with all the honors that the public can bestow. To the last named class belonged Mrs. Emma Waller, whose death occurred on Tuesday, Feb. 28. She had reached the advanced age of eighty years, and was, up to within a month of her death, apparently in full possession of her mental and physical powers. She died of Bright's disease, at her home in Twenty-first Street, with her son, Harry T. W. Waller—who is her only surviving relative—at her bedside.

Emma Waller was born in London of wealthy parents, who spared no pains or expense in her early education. She was exceedingly precocious and displayed an unusual interest in the refined arts when still very young. In her girlhood she was sent to Italy and France to study languages, and in order that her voice might be trained by the best singing-masters of the time. She spent a number of years in travel and study, with the intention of going upon the grand opera stage. But for some unknown reason she abandoned this ambition and, upon reaching maturity, turned her attention to the drama. After some time spent in preparation, she began her career as an actress, with an English provincial company, in 1848.

The year following she was married to Daniel Wilmarth Waller, the American actor, who was then playing in London. Together they came to New York in 1851, but Mrs. Waller did not appear professionally here at that time. After spending two years in this country the Wallers sailed from San Francisco for a tour of the Antipodes. Their first stop was at Honolulu, where they were received with marked distinction, and played a successful engagement. From there they proceeded on their journey to Tasmania, and Australia, being entertained at every town by the foremost citizens and receiving many valuable presents. While in Australia Mrs. Waller was presented with a magnificent harp—upon which instrument she was a graceful performer—by her admirers among the patrons of the theatre.

Upon reaching England, Mr. and Mrs. Waller found that their fame had preceded them and they were welcomed at Drury Lane Theatre with enthusiasm. Their first appearance there was in *The Lady of Lyons*, on Sept. 15, 1856. Mrs. Waller essayed the role of Pauline on that occasion, which marked her debut upon the London stage.

The succeeding year was an important one in the lives of both Mr. and Mrs. Waller. The former became connected with various enterprises at Drury Lane and at the Sadler's Wells Shakespearean Theatre, while the latter distinguished herself in many noteworthy productions.

In 1857 they returned to this country, and on Oct. 19 of that year Mrs. Waller made her American debut at the Walnut Street Theatre, Philadelphia.

Among the spectators upon that occasion was Colonel T. Allston Brown, of this city, who, in a recent letter to THE MIRROR, gives the following description of her personality and her performance: "Her first appearance in this country was in the character of Ophelia, in *Hamlet*. She was of stately presence, neither slender nor stout in person, and had an interesting and expressive face. On the second night she acted *Pauline*, in *The Lady of Lyons*, and on the third night, in *Macbeth*. In the last named role her performance was most remarkable. The intensity of her passion was almost painful, and she seemed changed from her real self into the character she assumed. Her face was as full of fury as a stormy midnight sky; her mad gestures and her nervous, burning eloquence will never fade from my memory. Her voice, attitudes, by-play and expressions of countenance were wonderful."

The next important date in Mrs. Waller's history was April 5, 1858, when she appeared before a New York audience for the first time at the Broadway Theatre, playing *Marina* to her husband's *Ferdinand*, in *The Duchess of Malfi*. After this engagement the Wallers made an extensive tour of the United States, appearing in the classic drama, and visiting all of the larger cities. Mrs. Waller at this time added lingo to her list of parts, and, although to many persons the interpretation of that distinctly masculine role by a woman seemed unnatural, she certainly played it with becoming dignity and force.

In the Autumn of 1860 Mr. Waller became stage-manager at Booth's Theatre, in Twenty-third Street, and on Dec. 27 of that year Mrs. Waller appeared there as Meg Merrilies, in *Guy Rannering*, making one of the greatest successes of her career.

The role was one well suited to display the best of her powers, and her impersonation of the weird, picturesque gypsy woman has never been excelled. Subsequently she played important parts in the many superb productions that were mounted at Booth's Theatre. Her performance of *Blanca*, in *Fazio*, which was presented on Feb. 26, 1870, was one of her most notable triumphs.

In 1871 she left New York, and for several years managed the opera house at Troy.

On Dec. 6, 1875, Mr. and Mrs. Waller appeared together at Booth's Theatre, in a revival of *Guy Rannering*, and proceeded, immediately afterward, on a tour of the country, under the management of J. H. Magonigle. It was during this tour that they met with their great success at the California Theatre, San Francisco.

After returning to the East Mrs. Waller played the Countess de Favrolles in the first production of *Under the Willows*, at the Lyceum Theatre, Sept. 10, 1877. During the next year she appeared as Queen Margaret to Edwin Booth's Richard III.; as Queen Katharine in the same actor's production of *King Henry VIII.*, and on Sept. 12 she originated the part of Hester Stanhope, in *An Open Verdict*, at the Standard Theatre.

After this she devoted her time and attention to the teaching of dramatic art; appearing occasionally as a reader and elocutionist. Her last noteworthy appearance was at Chickering Hall, on Dec. 1, 1881, when she read selections from Shakespeare and the classic dramatists. Those who had the good fortune to be present upon that occasion will remember the stately dignity

of the old actress, and the clear melody of her sympathetic voice.

On Jan. 30, 1882, Daniel Wilmarth Waller passed away, bringing to an end a happy domestic life that had lasted for more than thirty years. His widow and a son, Harry T. W. Waller, were left to mourn the loss of a brilliant man and an affectionate husband and father.

When Mrs. Waller had somewhat recovered from the grief of this event she returned with renewed energy to her work of teaching those who were to follow in her footsteps on the stage. That she was successful in imparting her knowledge to others is attested by the many prominent women in the profession who received their training from her. Among them are Mrs. Langtry, Maud Granger, Maude Harrison, Selma Fetter Royce, Kathryn Kidder, and Mrs. Ellen Boucicault. The late Margaret Mather, also, was under her instruction for several years.

In 1895 Mrs. Waller, although still in excellent health, ceased her work. Since the death of her husband she had resided at her son's home in Twenty-first Street, and it was there, while surrounded by those she loved, that she ended her worthy life in perfect peace.

On Thursday afternoon private funeral services were held at her late abiding place, the Rev. William Dunnell, of All Saints' Church, officiating. The interment was made on the following day at Greenwood cemetery.

## WILLIAM ARCHER HERE.

William Archer, who for fifteen years has been the dramatic critic of the *London World*, and who has gained a reputation as one of the most scholarly, intelligent and best informed writers on the drama, arrived in New York on Saturday. His visit to this country is for the purpose of studying the American theatres, regarding which he has been engaged to write a series of articles for the *Pall Mall Magazine*. A MIRROR reporter saw Mr. Archer at the Waldorf-Astoria last evening.

"This is not the first time I have been in this country," said Mr. Archer. "I passed through here twenty-two years ago, on my way back to England from Australia. This is my first extended visit, however. I shall remain in the United States about two months, visiting Chicago, Boston, Philadelphia, Washington, and other cities during my stay. My object is to study the American methods of conducting theatres and producing plays. As you know, we are getting so many American companies on our side of the water nowadays that the subject will be a most interesting one for English readers."

"No, I am not at liberty to express any opinion regarding the American actor. As that will be embodied in the articles that I am to write, it would be hardly permissible for me to say anything before they are published. I may state, however, that the American actors that have been seen in England have all been received most favorably, as have most of the American plays. Secret Service pleased me the most of all; in fact, I regard it as one of the best plays of its kind ever written. One of our greatest success this season is *The Belle of New York*, at the Shaftesbury Theatre, and Edna May has become immensely popular."

"The type of play at present most in vogue in London, is, of course, the costume play. We have had a great many of these productions, but I think that their vogue is nearing its end. When I say vogue, I do not mean that the public demands such plays, for it is really the managers that make the vogue. English theatregoers are always ready to patronize any good production, whatsoever its class."

"Yes, I am an admirer of Henrik Ibsen as a dramatist, as I do not think any one that appreciates the art of playwriting can fail to be. I have been interested in the productions of Ibsen's plays in England, and have translated most of his prose works, and edited the entire edition. No, I do not believe that Ibsen's plays will become popular, either here or in England. Translated plays—as distinguished from adaptations—rarely become so. The popularity of Shakespeare in Germany is the notable exception to this rule. Thus far I have seen but one play—*Catherine*—but I intend, before I leave, to see all your prominent actors, successful plays, and leading theatres. The intercourse in theatrical productions between the two countries is most encouraging, and I have no doubt that it will increase."

"My reception in this country has been most gratifying. I have been busy all day presenting letters of introduction, have been put up at numbers of clubs, and cannot speak too highly of American hospitality."

## HAMMERSTEIN'S VICTORIA OPENED.

The indomitable Oscar Hammerstein was cheered to the echo by an enthusiastic crowd which filled every part of his new theatre, the Victoria, when it was opened on Thursday evening last. The manager-composer-librettist-architect-inventor-builder added to his accomplishments and blossomed forth as a speech-maker. In a few humorous remarks he reviewed his career as a builder of New York theatres, and turned the little matter of the loss of \$1,000,000 on the Olympia into a joke.

It was a big night for Hammerstein. Nobody cared about the performance, but everybody told everybody else what a fine old man Hammerstein was, and how glad they were that he was once more on his feet.

The Victoria is situated on the corner of Seventh Avenue and Forty-second Street, which is only a step from Broadway, and the house practically fronts on that thoroughfare. The building is of yellow brick and is severely plain outside. The interior, however, gives evidence of the genius and good taste of the man who had already given five fine theatres to the city. The features which attract attention first are the wide, roomy promenades, which run all around the house at the rear of the orchestra boxes and balcony seats. Although the house seats only 1,200, there is room for 2,000 standees, who have the privilege of sitting at small tables if they choose.

The usual parquet occupies the first floor. Just above it are the boxes, which are models of elegance and convenience, with a large retiring room behind each. Above the boxes is the balcony. The view from every part of the house is perfect and the acoustics leave nothing to be desired.

The proscenium is square, the opening being 38 feet wide and 42 feet high. The decorations are in white and canary, with a little gold here and there. The effect is pretty and the house has a very bright, cheery look, which is emphasized by the warm, red colors in the chairs, carpets and hangings. A great deal of ornamental plaster work is used throughout, as Mr. Hammerstein has a hobby for it. The electric lighting is very ingeniously arranged. The stage is 100 by 50 feet and can accommodate any sort of entertainment. There are twenty-six dressing rooms. The entire cost of the building was \$200,000, and for this sum Mr. Hammerstein has built a theatre which is more comfortable than, if not quite as imposing as, Olympia.

## CUES.



Gus Pixley, who is pictured above, arrived in town last week, and, as is always the case with him, he was not long idle, for Manager John M. Cooke engaged him at once for his new farce, *A Ragtime Reception*, which will open about March 15. At the close of the tour of *A Ragtime Reception*, Mr. Pixley will sail for Bremen, returning before the beginning of next season.

Read Alan Dale on Rose Melville elsewhere.

The Pine Bluff, Ark., Opera House was burned on Sunday morning.

Justice Beekman denied last Saturday the application of B. P. Cheney, husband of Julia Arthur, for an injunction to restrain Eugene Blair from playing *A Lady of Quality* in this State and in New England. The Justice, however, prohibited production of the play by Miss Blair in New Orleans.

Andy Morris, the old-time pantomime clown, is very ill in Chicago with a complication of diseases, and his recovery is doubtful.

Augustin Daly has secured fourteen weeks of next season's time at the Fifth Avenue Theatre.

Mrs. Charles Walcott and Elizabeth Tyree were ill part of last week when their roles in *Trelawny of the Wells*, at the Lyceum, were capably played by Ethel Hornick and Rachel Ford.

Maude Phelps was compelled by illness to leave the King Dramatic Company at Richmond, Ind., and is now at St. Mary's Hospital, Evansville.

Read Jessie Wood on Rose Melville elsewhere.

Mrs. Wheatcroft having received notice that the exclusive rights to a melodrama named *Hobson's Choice* are owned by B. S. Spooner, Alice Yates Grant, the author of the three-act comedy to be produced at the Stanhope-Wheatcroft matinee next Thursday, has therefore changed the name from *Hobson's Choice* to *Zigzag Paths*.

Wallace Erskine and Herbert Sparling have arrived from England to arrange for an American tour next season of W. S. Penley's current London success, *A Little Ray of Sunshine*.

## THE A. O. F. MEETING.

At the Sunday meeting of Edwin Forrest Lodge, Actors' Order of Friendship, Vice-President William Courtleigh occupied the chair in the absence of President M. J. on Nobes. A committee was appointed to consider an important project for the betterment of the actors' calling and to report at the next meeting of the lodge, after which the details of the scheme may be made public.

## GRUNDY'S MUSKETEERS PRODUCED.

(Special to The Mirror.)

MONTREAL, March 6.—Grundy's *The Musketeers* was produced for the first time in America at Her Majesty's Theatre to-night before the largest first-night audience seen here this season. The house was packed. The Liebler company have spared neither expense nor pains to make the production a success. Costumes and scenery are splendid. James O'Neill played *D'Artagnan* with all his romantic spirit and power, and the female roles were capably rendered by Blanche Bates, Margaret Anglin, and Judith Berolde. Harry Saint Maur, Wilton Lackaye, Edmund Collier, Hallett Thompson, and Edmund Breese scored individual successes. The version is highly interesting, and the dialogues are models of clearness and conciseness.

W. A. TREMAYNE.

## DIED.

DEMING.—Mrs. P. B. Deming, mother of W. J. Deming, in Chicago, Ill., on Feb. 18, aged 62 years.

ELLIS.—Jacob H. Ellis, of Kingston, N. Y., at Asheville, N. C., Feb. 28.

FOOTE.—William Foote, at Albany, N. Y., March 2.

GARDNER.—Edward Walter Gardner, in London, England, Feb. 12.

HEATH.—On Feb. 26, Mrs. Heath, aged 89.

HILLIARD.—Mollie Hilliard (Mrs. A. J. Lyman), on March 3.

JACKSON.—Mrs. Cornelia Jackson (Connie Jackson), in New York city, on March 2, of cancer, aged 64 years.

KILBUFF.—Joseph Kilbuff, in Denver, Colo., on Feb. 22, of hemorrhagic smallpox.

LIPPMAN.—Jacob M. Lippman, in Philadelphia, Pa., on Feb. 2.

MCALOON.—Thomas McAloon (Thomas Le Mack), in New York city, on Feb. 26, of heart failure.

MCKENNA.—Mrs. Helen McKenna, in this city, March 4, aged 51 years.

RUDY.—John J. Rudy, in this city, March 3, of heart disease, aged 33 years.

WALLER.—Mrs. Emma Waller, in this city, Feb. 28, of chronic Bright's disease, aged 80 years.

WILSON.—Caroline Wilson, in Brooklyn, N. Y., March 3, aged 50 years.

WOOLF.—Michael Angelo Woolf, in Brooklyn, March 4, of heart trouble, aged 62 years.





## THEATRES AND MUSIC HALLS.

## Koster and Bial's.

The bill includes the Hengler Sisters, comedienne; the Sisters Hapko, Russian dancers; M. and Madame Rofiz, in feats of strength; Sadi Alfarabi, equilibrist; Henri French, comedy juggler and bicyclist; the two Escamillos, head-balers; and Frederick Clarence's Bootblack Quintette.

## Tony Pastor's.

Mr. and Mrs. Arthur Sidman are the stars of the bill, presenting their new sketch, Back Home, for the first time in New York. The others are Hall and Staley, comedians; Post and Clinton, comedy duo; Emma Carus, contralto; Le Roy and Clayton, comedy duo; Belmont and Weston, comedians; the Savoyes, acrobats; Eva Mudge, comedienne; Harry and Sadie Fields, comedy duo; Dawson and Booth, comedy novelty change artists; Gorman and West, sketch team, and Girard and Elmo, hat-spinners and grotesques. Tony Pastor sings every evening.

## Palace.

Minnie Palmer makes her American reappearance, and her debut in vaudeville at the same time, in a new playlet called Rose Pompon, in which she is assisted by Frank Conway. The others are the Anglo-American Quartette; Francesca Hedding, assisted by Lorimer Johnstone, in The Duchess of Devonshire; Fox and Foxie, the clown and the canine; Irene Franklin, comedienne; George C. Davis, monologist; Swan and O'Day, dancers; the Trolley Car Trio, acrobatic comedians; Bicknell, clay modeler; the Pattens, comedy duo; M. Mathieu, juggler, and the Kenyons, equilibrists.

## Keith's Union Square.

Edward Harrigan is in his third consecutive week in New York, and heads the bill here, presenting his new sketch, Larry Logan. The others are John C. Rice and Sally Cohen in Our Honeycomb; the Phaze Troupe of eight English girls, singers and dancers, who make their American debut; Bogert and O'Brien, musical comedians; Anna Suits and her pickaninnies in The Dream of the Cake-Walk; Frank Leon, the English dancer, who is in his second week; C. W. Littlefield, mimic; Halliday and Ward, the Hunting Trio, Lewis and Brakely, the Tanakas, and the biograph with new views.

## Proctor's.

The Queen's Fan, an operetta with the scene laid in the time of Louis XV., is presented for the first time by the Dresden Trio. The libretto is by George Totten-Smith and the music is by A. B. Sloan. The bill also includes Harry Lacy and Ida Van Slicen in Bob Rackett's Pajamas; the Fredericks Trio, acrobats; Pearl Andrews, mimic; James Richmond-Glenroy, Irish comedian; Howard and Bland as the Rube and the Kid; Baron's dogs; Brannan and Collins, comedians; Jessie, the trained baboon; Williamson and Stone, dancers; Forrest Tempest, trained horse; Ray Burton, wire performer; Hart Brothers, musical experts; John Zimmer, clown juggler, and Jack Norworth, comedian.

## Harlem Music Hall.

Pilson and Errol head the bill, which also includes McAvoy and May, the Willett and Thorne Comedy Company, Keno and Welch, Emeralds, Murtha, Porteous, Falk, Bingham, Kitty Bingham, and O'Rourke and Burnett.

## Weber and Fields' Music Hall.

Harly Bury and the burlesque on Catherine contain their successful runs, with all the favorites in the casts, including Weber and Fields, John T. Kelly, Row and Fenton, Peter F. Dalley, David Warfield, Beasie Clayton, and Fay Templeton. Mlle. Olive, the juggler, and others are in the olio.

## THE BURLESQUE HOUSES.

SAM T. JACK'S.—A new first part, The Garden Party, precedes the burlesque, living pictures, and olio, showing the Marinellas, McDonald Brothers, the Kumins, Fannie Lewis, Hassan Ben Ali's Arabs, and Mitchell and Prince.

MINER'S BOWERY.—Weber's Dainty Duchess company offer their burlesque and olio, presenting Letta Meredith, Burke Brothers, the Mimic Four, Clarence Sisters, Hayes and Handy, Aleene and La Rue, Raymond and Clarke, and Kessler and Carrick. Next week, The City Sports.

LONDON.—Al. Reeves' company come back with two burlesques and olio, introducing Al. Reeves, Nellie Berwick, Mitchell and Jess, Brandon and Clare, and Barton and Ashley. Zero follows.

MINER'S EIGHTH AVENUE.—Miss New York, Jr., is the week's bill on the West Side.

OLYMPIC.—George Dixon's Burlesque company are entertaining the Harlemites.

F. V. DUNN'S.—Two new burlesques are announced to replace Sassy and Miss Kiki. They are The Mormon Senator and The Mermaid. The olio includes the Johnson Musical Trio, Nellie Seymour, and St. John and Lytton.

DEWEY.—The Bon Ton Burlesquers are the attraction. The company includes Dolan and Lenharr, Byron and Langdon, the Pantzer Brothers, Morrison and Markey, Mitchell and Love, Edna Bassett Marshall, and a chorus of twenty. The burlesques are A Parisian Night and A Devil of a Time.

## LAST WEEK'S BILLS.

PALACE.—Edward Harrigan moved from Proctor's Twenty-third Street Theatre to this up-town home of vaudeville, and enjoyed even a greater measure of success than he did the week before. There is not the slightest doubt that, as far as New York is concerned, at least, Harrigan is the best drawing card in vaudeville. The audiences are not only larger when he is on the bill, but in glancing over them it may easily be seen that the majority of the people have come especially to see their old favorite. The reception he receives at every performance prove the affection that playgoers of New York have for this gifted author-actor, who has done so much to chase dull care away from New York. His sketch, Larry Logan, made a big hit, and the

members of his little company, especially Blanche Rice, rendered excellent support. Edward M. Favor and Edith Sinclair won many laughs with their new sketch, A High Roller. Gus Williams made some new remarks and sang a couple of parodies which made hits. His "fake" telegraph messages, given through a megaphone, were received with great applause. Farnum and Seymour introduced a very funny acrobatic act in which they did some very amusing tricks. They have some original twists and succeeded in making a solid hit. James Richmond Glenroy's act was as good as anything on the bill. With the assistance of Fred Watson, the pianist, who was as useful in helping to bring out the point of the gags as a regular trained stage partner would be, Glenroy scored one of the biggest hits of the season. He had several up-to-date gags, as well as his good old standbys, and the audiences received them all with the same enthusiasm. Pearl Andrews made her usual hit with her imitations of stage celebrities, including Anna Held, Maggie Cline, Vesta Tilley, and John Philip Sousa. Williamson and Stone showed just how buck dancing should be done, and John and Bertha Gleeson gave samples of nearly all the other kinds of dancing on the calendar. The Rombrants, who produce pastel pictures suddenly; John Zimmer, who juggles; Kenwick, who does coin songs and shuffles, and Horneman, a comedy magician, were also in the bill.

DEWEY.—Irwin Brothers' Burlesquers, under the management of Fred Irwin, gave one of the best performances of the season to crowded houses. The entertainment opened with a sketch by Thompson and Carter, who were followed by Scott and Wilson, acrobatic comedians; A. O. Duncan, in his very entertaining ventriloquist act; Louise Carver and Pauline Black, clever comedienne; Merrill and Newhouse, who did some very smart tricks on bicycles; Lillian Walton, whose songs were warmly endorsed, and the five Whirlwinds, Arabian acrobats, who met with approval. The afterpiece was called A Night at the Armory, and it afforded abundant opportunity to the members of the company to display their talent. The imitation of the five Barrison Sisters was cleverly done by five chorus girls.

PROCTOR'S.—Louise Thorndyke-Boucicault presented A Proper Improperity, Augustus Thomas' pretty little playlet, with great success. She made a very fascinating widow, and played with her accustomed grace and charm. She was assisted this time by James Horne, who played the part of the cheeky but gentlemanly Mr. Hastings perfectly. On account of the illness of John Kernell, George Fuller Golden was put into the bill on Monday and scored his usual emphatic hit in telling of his adventures with Casey. His monologue is nearly all new, and his admirers were kept in good humor throughout his entire act. Thomas J. Ryan and Mary Richfield made one of the big laughing hits of the bill in their lively Irish comedy sketch. The fun in their farce is fast and furious, and the laughs came in quick succession. The new melody with which they finish is very catchy. Will F. Denny has emancipated himself from his dress suit and cape coat and now dresses at the matinees in a becoming Prince Albert. He sang six or seven songs and some of them scored big hits. The "Ice-man" song seems to be the favorite ditty of his large repertoire, but he introduced a little ballad in his "hush tenor" voice which was well received. Edwin R. Lang, the tramp poet, recited some of his original verses on current topics and won plenty of applause. His imitation of the Prince of Wales also scored heavily, and his quips and gags as well as his songs were well received. Mlle. Marzetta's trained birds interested the children, and some of the grown folks as well. Harding and Ah Sid's comedy acrobatic act, Fun in a Laundry, grows funnier with each repetition, and they won their usual number of laughs. Arnesen did some astonishing tricks in the equilibristic line. The other features were songs and dances by Swan and O'Day, musical selections by Mlle. Carrie, juggling by Mathieu, acrobatic work by Wertz and Adair, jokes and things by Barker and Callahan, duets by Barker and Greves, and monkeyshines by Belle Hathaway's pets.

KEITH'S UNION SQUARE.—Ezra Kendall, the most original comedian on the vaudeville stage, put in a second successful week and scored a tremendous hit, as he always does. The reason is easy to find. He did not use a single gag or song that he had used the week before. Think of that, ye comedians who use the same "stuff" year in and year out, and wonder why you can't get decent engagements at tip-top salaries! It is no wonder that managers are ready and willing to pay Kendall anything he asks, when he gives such a bountiful return for the money he receives. He replays old material with new so rapidly that it makes the other vaudevillians dizzy to look at him. Jokes which other fun makers would have held on to for years as "trade-marks" are tossed aside by him long before they have a chance to get stale, so no wonder he is growing more and more popular every day. Will M. Cressy and Blanch Dayne played a return engagement in Mr. Cressy's sketch, Grasping an Opportunity, which he produced here some months ago. Mr. Cressy is one of the best impersonators of the genuine Yankee farmer on the stage, and in this little sketch he gives a delightful performance. The plot of the piece concerns the visit of a female book-agent to the house of an old farmer, for the purpose of getting his subscription to a book of biographies of the prominent men of his section, and also to get his picture and a sketch of his life for use in the book. He and she sit on a bench, and when he has finished telling her the story of his life she makes a remark which causes the old man to get frisky, and in a moment of forgetfulness he puts his arms around her and kisses her. At that instant she steps on the bulb leading to the camera, which she has adjusted for the purpose of taking the farmer's picture. A snap shot of the kiss is taken, which is developed by an assistant of the book-agent by some new lightning process and returned to her in a few minutes. She then proceeds calmly to tell the old man that his subscription to the book will cost him \$50, at the same time letting him have a peep at the picture. He goes into the house, gets a long stocking, and fishes out the money, a little at a time. She hands him the compromising photograph, which he places in the stocking along with a stone and drops it into the well without a word. The sketch was very cleverly played by Mr. Cressy and Miss Dayne, and proved one of the most enjoyable features of the bill. John T. Thorne and Grace Carleton made their usual hit in The Substitute. The Jackley Wonders, acrobats fresh from Europe, made their first appearance here, and did tricks which differ in some degree from anything seen here before. The principal part of their act con-

sists in putting several tables on top of one another and turning somersaults from the topmost one to the stage. Two men took turns in doing this, and the third member of the troupe, a boy, went about the stage doing silly things which probably pass for great fun in Sweden and Bavaria. J. C. Bowker delivered an interesting lecture on Hawaii, which was illustrated by some excellent views of that picturesque country. Ladell and Francis, in a melange of acrobatics and dancing, made a decided hit. They seem to thoroughly enjoy their work, and their tricks are original and novel. Frank Leon, champion dancer of England, made his American debut and was well received. He is as good a dancer as has ever come over the seas and surprised the audience by his agility. Nelson and Milledge won many laughs with their new sketch. Others who did pleasing acts were Walter Stanton and Tina Corri, E. M. Hall, Earl and Wilson, Williams and Adams, and John Walsh. The biograph and the stereopticon were on view as usual.

KOSTER AND BIAL'S.—The Two Escamillos, who were unable to make their American debut the week before last with the other European attractions, owing to the fact that they had not gotten their sea-legs off, made a successful debut last week. They are acrobats and head-balers, and they came here direct from Romania, where they know a thing or two about acrobatic acts. The Escamillos are as good as anything in their line ever seen here, and their engagement will undoubtedly be pleasing both to them and to the management. Another special feature of the bill was the return of the Sisters Rappo, the lively Russian dancers who made such a hit on their first appearance here a few months ago. They danced as nimbly and gracefully as ever and were warmly applauded. Mons. and Mlle. Rodix made their first appearance at this house, and made a big hit with their extraordinary feats of strength and balancing. The Brothers Avolo, who know how to play the xylophone better than a great many other performers, were warmly welcomed on their reappearance after a long absence on the road. Henri French continued his successful engagement, doing marvelous tricks on his wheels and many odd juggling feats. The dashing little Hengler Sisters captivated every eye by their pretty songs and dances. Clara Lardinois introduced some new selections from her extensive repertoire and scored her usual big hit. O'Brien and Havel more than held their own with the big foreign attractions. O'Brien is as nimble as a cat and his partner dances gracefully. They received the welcome and applause given only to prime favorites. The Hegelmans' marvelous aerial feats, the antics of Betty's bears, the novel specialty of Mlle. Irene and her trained dog "Zaza," the bag-punching of Dave Meier, the acrobatic work of Sheikh Hadji Tahar's Arabs, and the singing of Frederick Clarence's Bootblack Quintette were the other features of a first-class program. The orchestra, under Richard Stahl's direction, rendered several pleasing selections.

TONY PASTOR'S.—Beatrice Moreland was the star of the bill last week and received a warm welcome from her legion of admirers. She had intended to present a sketch by George M. Cohan, called The Giddy Mrs. Gordon, but a trial of it out of town proved that it was unsuitable, and Miss Moreland fell back upon A Game of Golf, in which she has always been so successful, and, judging by the hearty laughter, no one regretted that the new sketch was not put on. Miss Moreland made as pretty a stage picture as ever in some stunning new gowns and played with her accustomed cleverness. She was assisted by Addison Pitt, a talented young actor, who had not been seen here before in vaudeville. He made a decidedly favorable impression in the part of Percy Golf and helped materially in the success achieved by the popular star. The Willett and Thorne Farceurs put on their new act, At the Cafe, which is a worthy successor to An Uptown Flat, although it is not quite as funny as the older piece. The story concerns a young man who is in love with a girl of whom his father disapproves. In order to gain his father's consent to his marriage he arranges a trap for the old man, in which a boisterous Irishwoman figures prominently. Hines and Remington got a hearty welcome and scored a decided hit in their sketch, The Road Queen, in which Miss Remington appears as the new woman tramp with very great success. There is enough new slang in this act to start a slang dictionary, and most of it is apt and catchy. The sketch is full of good points and the audience got its money's worth while this clever team was on. The Stewart Sisters made their reappearance and were accorded the "glad hand." They are immensely popular with Pastor's patrons and their decidedly original act scored one of the big hits of the bill. They snapped their gingery lines out in lively fashion and sang their songs as they alone can. Irene Mackey sang some songs very nicely. Her voice is not as full and rich as her sister Julie's, but she made a very favorable impression. The comedy sketch of Deane and Jose, the very pleasing juggling act of Olive, the club juggling specialty of Alburton and Weston, the jokes and musical selections of J. H. W. Byrne, the sketches by Ryan and Ryan and Forrester and Floyd, the dancing and gags of Ford and Dot West, the specialty of Prince Muro, and last, but not least, the new parodies of the one and only Tony Pastor were the other features of the bill.

HARLEM MUSIC HALL.—Weber's Parisian Widow, billed as the Olympia Company, did good business. The company is headed by Cushman and Holcombe and the Manhattan Comedy Four. A review of the performance was printed in THE MIRROR earlier in the season.

## The Burlesque Houses.

SAM T. JACK'S.—The burlesque, first part and living pictures remained unchanged, while Maude McIntyre, Burke and Scott, and Sie Hassan Ben Ali's Arabs stayed in the olio. New numbers were a neat duet act by Barrington and Wilson, and a character sketch by Howard and Burdock. Business continued big.

MINER'S BOWERY.—Miner and Van's Bohemian Burlesquers played their third week this season at this house to large audiences. The clever farce-comedy finish and the olio have been improved constantly, and all go with a rush. Van and Nobriga, Evans and Vidocq, Saxon and Brooks, Fisher and Jansen, Myrtle Tressler, and Johnson, Davenport and Lorella—recently joined—all scored hits.

LONDON.—Fred Rider's New Night Owls flew back for a big week, with some added features. Opening with a fair comedy first-part, the olio showed Murphy and Nolan, Kelly and Adams, the Bernards, the Nevartos, Dally and Leonard, Charles Rapson's sagacious trick animals, and Falke and Lillian. A lively burlesque closed the popular bill.

MINER'S EIGHTH AVENUE.—Roebert and Crane Brothers' company returned to town, playing their first week on the West Side to big business. In the bill were Ernest Roebert, Alf Grant, Ely and Harvey, Bigger and Dreher, the De Veauxs, West and Williams, Maddox and Beach, and Corolo and Laurent.

F. V. DUNN'S.—A little more life was infused into the performance here last week, and the burlesques proved more enjoyable than they were at the opening. Dillon Brothers, Alice Gilmore, the Brothers Abacco, Charles A. Loder, Mignon Gilbert, and Belle Trizada introduced specialties.

## FLO IRWIN'S PLANS.

Flo Irwin and Walter Hawley, who are presenting their sketch, The Gay Miss Con, at Hyde and Behman's Theatre in Brooklyn this week, will play dates until May, when they will sail for Europe for a three months' vacation. When they return they will tour the United States in The Gay Miss Con, which will be elaborated into a three-act farce. Mr. Hawley has just finished a new song, called "I Don't Want to Lose My Happy Home," which he hopes will be as big a hit as his "That Nigger Treated Me All Right."

## THE SIDMANS' NEW SKETCH.



MR. AND MRS. ARTHUR SIDMAN.

In Back Home, described on the programme as "a few restful moments," we have the newest offering of Mr. and Mrs. Arthur Sidman. It is a very quaint, quiet little affair, and depends upon its truthfulness of character drawing, rather than upon any dramatic action.

Mr. Sidman has accomplished the difficult feat of transplanting his well-known character of the unsophisticated old man into an entirely new sketch with success. He is seen as the same lank, philosophical, dry old Yankee of the earlier sketch, returned from a visit to the city and telling with zest of his adventures. Mrs. Sidman is the same pert maid, now on a visit "back home," passing the day with the Squire and his good wife.

A complete set of scenery, representing the interior of the "settin' room," is carried, together with all the accessories, making it from a scenic standpoint the most complete act on the vaudeville stage. Another noteworthy fact is that none of the hackneyed "props" of the rural drama are used, which in itself is quite an innovation.

As a picture of home life it is an admirable study. A peaceful moonlight night in Winter, the fire burning in the open grate; the old clock on the mantel ticking away the hours; now and then the sound of sleigh-bells as the neighbors drive by; nothing to mar the peace and quiet of the evening hour. As the curtain falls on the old man asleep by the grate, the glow from the fire illuminating his face and flickering across the old storm door, the audience is lulled into a state of quiet recollection, and an atmosphere of rest and homeliness seems to pervade the auditorium.

During the past four years Mr. and Mrs. Sidman have been popular with the patrons of the high-class vaudeville houses. Their old sketch, A Bit of Real Life, has made a hit wherever it has been played, and the character portrayal of Mr. Sidman has been accorded the warmest praise from the best critics in every city from Boston to San Francisco. Mrs. Sidman is a clever foil for her husband, and displays a genuine talent for light comedy in the new sketch, which is far ahead of the old one, and will surely add to the reputation and popularity of one of the cleverest comedy duos on the vaudeville stage. The new sketch was done for the first time in New York yesterday, at Tony Pastor's Theatre, and it made an unquestionable hit with two big audiences.

Mr. and Mrs. Sidman have signed for next season with Robert Fulgura, and will be the American stars with his new organization, The European-American Stars. Back Home pleased Mr. Fulgura so well that he engaged the Sidmans immediately after seeing it.

## A HISTORICAL PAGE.

Pliny Rutledge sends THE MIRROR a page, cut out of a hotel register in a small Western town, dated Sept. 28, 1876, which contains the names of the principal members of the Sells Brothers Show, which was called at that time The Great European Circus, Royal Aquarium, Egyptian Caravan and Museum. The list of guests includes E. Sells and wife, A. Sells and wife, Willie Sells, Thorpe and Allen, J. Annerby and wife, O. Bartine and wife, Livingston and Brother, H. McGuire and Goshon, Castle and Ewers, Miller and Baldwin, Professor Heck and Goetz, Kecker and Brother, Aiken and Zeget, Bann and Hoge, Heck and Daly, White and White, and Willis, Cobb and Codona.

Mr. Rutledge remarks that some of these are dead, some are alive, but forgotten, and others are alive and famous. In those days the Sells Circus was a wagon show, and established its reputation so that in time it became one of the biggest institutions of its kind in the country.

## FAVOR PRAISES GRIEVES.

Comedian Edward M. Favor writes THE MIRROR as follows: "We wish to call your attention to the very kind action of Manager John Grievs, of the Bijou Theatre, Washington, D. C. On the day and night of the blizzard, Feb. 13, Mr. Grievs sent messengers to the performers, to tell them not to venture out in the storm, as there would be no performance that day or night. He did this despite the fact that enough people were turned away from the box-office to half fill the house. At the end of the week salaries were paid in full. We think this worthy of publication, and wish Manager Grievs all the prosperity he so richly deserves."

## LANG WAS AT PROCTOR'S.

Edwin R. Lang has a habit, like a character made famous by Dickens, of "dropping into poetry." In his advertisement in last week's MIRROR he had an original bit of verse, which was intended to convey the information among other things that he was at Proctor's Theatre. The compositor made it appear that Mr. Lang was at Pastor's, as the names look somewhat alike when written hastily. Mr. Lang filed his engagement at Proctor's, and, during the week, several Englishmen almost got heart-disease when he made his appearance in his Prince of Wales make up.

## SMALL BLAZE AT THE PALACE.

While Favor and Sinclair were doing their specialty on Sunday afternoon at the Palace, one of them stepped on a parlor match, which set fire to a fringe on a chair close by. Mr. Favor with great promptness seized a tablecloth and smothered the blaze before it had a chance to gain any headway. It was all over almost before the audience knew what had happened, and the continuous performance went along in its usual way.

## JOSIE SADLER ON BROADWAY.

Josie Sadler, who made a great hit in Brown's In Town in a German dialect part, has been engaged for the stock company at Weber and Fields' Music Hall, and will make her first appearance there in the near future.



VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

# GIACINTA DELLA

ENDORSED BY THE PRESS AS AN ARTIST.

By the Managers as The Queen of Violin Virtuosos.

# ROCCA

EXTRACTS FROM CRITICISMS:

Giacinta Della Rocca, a delightful violinist, was enthusiastically received. She is a dream of Italian loveliness. — *Los Angeles Record*.  
Her tones are round, free and true, and she plays with the confidence that is only born of genuine ability. — *Los Angeles Express*.  
Her playing was listened to most attentively and at the end was liberally applauded. The grace and attractiveness of her execution left a pleasant impression on the audience. — *Los Angeles Herald*.

Plays divinely. — *San Francisco Post*.  
She has a pleasing style and will be a leading feature this week. — *San Francisco Record*.  
The bright particular star of the world of melody, Giacinta Della Rocca, the violinist. A slip of a girl who puts her bow across the king of musical instruments and evokes from it the very soul of melody. The artist was given a heart warming reception, and it was all deserved to the uttermost. — *Los Angeles Daily Times*.

# CARRIE SANFORD

Assisted by DICK LYLE and FRANK CAMP.

In Her New Sensational Petite Farce

## WHOSE HAT?

Tour Direction LYKENS-McGARVIE CO., Rooms 9 and 10, Mirror Building, 40th St. and Broadway, N. Y.

# THE ORIGINAL DARTOS

Mlle. Aida and Mons. Darto.

Managers will please take notice that above act is the original one which made such an emphatic hit for twelve weeks at Koster & Bial's.

This week specially engaged by Mr. Evans for "The French Maid,"

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Columbia Theatre, Chicago.

Permanent address, care GEORGE HEMPLE, 1358 Broadway, Room 6, New York.

A SUCCESSFUL HEADLINER,

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Great Big Hit at Hyde and Behman's.

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The most Novel, Picturesque and Sensational,  
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March 20, Keith's, N. Y. Have only a few weeks open.

Return about June 15 to London Palace Theatre, July 3.—12 weeks.



EDWIN R. LANG  
Do you see the bum lamp  
Of the poetical tramp?  
A big hit at Proctor's last  
week.  
He jollies them all  
With his unlimited gall,  
At the Leland, Albany, this  
week.  
EDWIN R. LANG,  
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Last  
Week  
Cook's  
Opera  
House.  
Rochester.

# MAUD COURTNEY

She  
Sings  
the  
Old  
Songs.

Success! Success! Success!  
This week, G. O. H., Washington.

Exclusively controlled for bookings by R. GRAU, 66 W. 53d Street.

# MISS NORTON

March 6, Haymarket; March 13, Chicago Opera House.

"This little lady is accomplished, and is as bright as a new dollar." — *Daily Pleasure, New Orleans, La.*

## An Old Time Harrigan Hit

THE FAMOUS IRISH COMEDIAN, MR.

EDWARD

# HARRIGAN

In his great character delineation of  
the title role in his latest comedy hit,

# LARRY LOGAN

CAST.

Larry Logan..... EDWARD HARRIGAN  
Dan Logan..... James Cassidy  
Warren Frisbee..... George Merritt  
Alvino..... Dave Braham, Jr.  
Mary Logan..... Miss C. Blanche Rice

This week, Keith's Union Square Theatre. First open date, APRIL 21. For time and terms address  
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## Savoy Theatre, Lowell, Mass.

FRANK H. WARREN, Lessee.  
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WANTED Week March 13 and later. HEADLINERS and best Specialties of all kinds suitable  
for refined lady audience. House first-class and under reliable management.

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Charles Horwitz is the author of the following one act comedies now being played with great success in the principal vaudeville theatres: "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Miss Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; "Her Ideal Actor," for Giguere and Boyer; "Nat M. Wills' Great Parodies," also Monologues, Sketches, etc., for Bernard Dyllin, Ray L. Royce, Harvey Sisters, Leontine and Co., Julia Ralph, Carr and Jordan, Hughes, and many others. For terms, etc., address  
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# GEO. YOEMAN

AT LIBERTY for Balance of the Season.  
THE REFINED GERMAN COMEDIAN.

From twelve to eighteen minutes of good conversation, all home made. I know it's good. I make it myself, and the audience laughs. Managers Farce-Comedy, Burlesque, or Vaudeville, address  
All New York Agents, or care Academy of Music, Washington, D. C., week March 6.

# BERT HOWARD and LEONA BLAND

"THE RUDE AND THE KID."

Hit of the bill, Keith's, Boston, last week.

Proctor's 23d St. Theatre, week of March 6.

MARCH 13, 20, APRIL 3 AND 10 OPEN.



## A CHAT WITH MINNIE PALMER.



Minnie Palmer landed in New York on Wednesday evening at early candle light, and before 10 o'clock on Thursday morning she was at the office of her managers, Lykens and McGarvie, arranging business details and greeting several of her old friends who were present. She was dressed in a fawn colored street gown, with a very becoming feathery something about her shoulders, and wore a cluster of fragrant violets that gave the contrasting note in the color harmony. Altogether Miss Palmer looked as blithe and glad as the most joyous morning of Spring. She appeared to be the same captivating person who years ago delighted the theatre public here with dainty performances in *My Sweetheart*, and although she addressed the reporter as "Mr. Interview Friend," the smile that accompanied her welcoming handshake caused him to feel, decidedly, that he was glad to be alive.

"Yes, I had a delightful trip over," said Miss Palmer, in response to the first question, "and, of course, I am happy to see New York again, even though the dear old place is dripping wet. This is my first visit, you know, since 1896."

"What have you been doing meanwhile?" asked THE MIRROR man.

"Working," responded Miss Palmer, "which in our profession means playing. I have just finished a starring tour of the English provinces in a comedy-drama called *The Showman's Sweetheart*. Before that I appeared in the pantomime *Bluebeard* at the Grand Theatre, Leeds, playing *Fatima*, the star part. And the rest of the time I have been starring with my own company in *The Schoolgirl*."

"Will you tell me about your first appearance and your earliest successes—in fact, your whole career?"

"Oh, that is an old story," laughed the actress. "But I will give you my biography in miniature, if you really demand it. Yes? Well, I was born in Philadelphia, made my debut when quite a little girl at Ford's Opera House, Baltimore, as *Titania* in *Midsummer Night's Dream*, then played ingenue parts at Abbey's Theatre, in this city, for a year. Immediately after that I became a star, and toured all over the country in the production known as *Minnie Palmer's Boarding School*. Then came *My Sweetheart*, in which I appeared for nine years. During that time I played in the United States for several seasons, and then went to Australia and England. And that, with what I told you before, completes my story."

"Now for the future?"

"Ah, that is better," said Miss Palmer with brightening eyes. "Nothing one has done is ever quite so interesting as what one is about to do. I am going into vaudeville. If vaudeville likes me I shall certainly like vaudeville very much indeed. That is the feeling that all professionals have, I think. We are always happy in success. The words are synonymous."

"Then you are happy everywhere and always," said the reporter.

Miss Palmer smiled and continued: "I have brought over two little plays, with a full equipment of scenery, for my engagement here, and I have great faith in both of them. One is called *Rose Pompon* and the other *An Engagement*. In each of them there are four characters, and each requires about twenty-five minutes for presentation."

"One of them, *Rose Pompon*, is a very dramatic little thing—full of life and color and dash. There is enough plot and action in it to make a three-act play if it was properly diluted. But it is far better in its present form, in which every second counts. The scene is laid in France at the time of the Franco-Prussian war. *Rose Pompon* is a celebrated stage beauty of Paris, with a scandal or two behind her. She loves a young lieutenant in the army, who has been condemned to death for having fought a duel—on her account—with a brother officer. *Rose Pompon* hears of the sentence and goes to see the commanding general, disguised as a Sister of Charity, to plead for her lover's life. Her words are of no avail. She then appears in her stage costume, and the general, who does not recognize her as his former visitor, is captivated by her charms. The drums are heard in the distance rolling out the dead march, while the general is begging her for a kiss. She gives him one in exchange for the lieutenant's reprieve, and the curtain falls. That is a very brief and crude description of the charming little play, but I think you can see the chances for strong situations in it, and appreciate the artistic light and shade possible in the role of *Rose Pompon*. Of the other miniature drama I will only say that it is of a totally different character."

"And how long will your season on this side be?" inquired the MIRROR man.

"I cannot say definitely. You know I am under contract with the Lykens-McGarvie Company for quite a period. I may remain for some time after that if the people like my productions and my work in them."

"In that case," said the reporter, "you will no doubt remain here for several years to come."

"Oh, no. I cannot do that," laughed Miss Palmer. "I have an important engagement in London that will demand my presence there by next Christmas at the latest."

## THE CORYPHEES' BALL.

The Coryphees' Costume Carnival and Ball will take place this (Tuesday) evening at the Lexington Avenue Opera House, under the management of H. Fletcher Rivers. The affair is given by and under the direction of the coryphees of this city, and over 500 of them are expected to take part.

## MORE DEBUTANTES.

The Lykens-McGarvie company secured several new stars for vaudeville last week. Beryl Hope is one of them. She will appear in a sketch called *A Bird and a Bottle*. Dorothy Morton, Hubert Wilkie, and another well-known singer

will also shortly make the plunge as a trio, under the direction of this firm.

## BEAUMONTS AND ANGELES QUIT.

That usually happy family, the stock company of Weber and Fields' Broadway Music Hall, had a little mix-up last week, and the result is that four members of it, after next Saturday night, will not smile upon the front-row-folks or delight the frequenters of the gallery, as they trip the light fantastic toe upon the boards of the popular music hall. The unhappy quartette is made up of the Angeles Sisters and the Beaumont Sisters.

The cause of the trouble was a little song which the Angeles Sisters sang in front of a drop between the first and second scenes of the burlesque on Catherine. The song never got much applause, and the Angeles wearied of trying to make a hit with it, and, as the management insisted upon their singing it, they decided that they would be happier elsewhere, so they resigned. The Beaumont Sisters were then required to take up the Angeles' burden, and, as they did not feel like doing it, the only alternative was a breaking of the family tie which had bound them to this happy little home for nearly three years.

It is a very sad affair all around, but discipline comes before hearts, and managers' orders must be obeyed. The Beaumonts will seek to heal their wounded hearts by beginning an engagement at Koster and Bial's on Monday next, but the Angeles have not decided just what they will do.

## JOSEPH HART'S ROSEBUDS.

Joseph Hart, who, with his vaudeville company, was playing a return engagement at Waldmann's, in Newark, last week, ran into New York for a day to see some friends and attend to some business. "I am happy to say," he said to a MIRROR man, "that our season has been remarkably successful. The week of Feb. 20, at Shea's, in Buffalo, we played a return engagement and broke our own and all the other records of the house. They had to put chairs in the aisles every night to accommodate those who came a little late, and the good feeling and enthusiasm were very gratifying. We close our season at Hyde and Behman's in a couple of weeks. Myself and my wife begin an eight weeks' tour of the Keith circuit on Easter Monday, and later play the Proctor circuit. In June we will sail for Europe, combining business with pleasure, as I have to secure a couple of new acts for the company for next season and my wife has to get some new dresses and things. By the way, I intend to add the *Three Rosebuds* to the Hart company next season. You know I own the title and intend to hang on to it, as it is a valuable trade-mark. I am arranging an entirely new act for the three girls which I hope will prove pleasing. I have also written a new act for myself and wife, but will not put it on until the opening of next season."

## HOUSE BILLS ARE POPULAR.

Mason Mitchell and Bessie Bonehill are the headliners this week at the opening of the new Mirron Theatre, in Des Moines, Iowa. An entire company of well-known stars was sent to this house by Robert Grau, no expense being spared by Manager Connolly. After the opening week a petite opera company, and two or three vaudeville stars will afford amusement. Last week Bessie Bonehill was the star of the house bill at the Toronto Opera House, and the receipts were so large that Manager Sparrow authorized Robert Grau to book two house bills for the Academy in Montreal March 13 and 20. Mr. Grau has also arranged a house bill in Wilmington, Del., for March 20, at the Academy, at which Pauline Hall is the star, and another at the Howard Auditorium, Baltimore, with the same prima donna as headliner. These house bills, when they are a success, often cause new houses to be added to the vaudeville list.

## PAPINTA'S BIG DAY.

Unusual honor was accorded Papinta during a three weeks' engagement just closed at the Los Angeles Orpheum. A special Thursday matinee, the first ever given in the city, was set apart for her admirers, the day being called "Papinta Day" in her honor. A unique feature of the occasion was a reception held on the stage by the dancer after the performance. Two thousand women fied back upon the stage and shook hands with Papinta, who, looking similar to this feature, devised and successfully carried out by Manager Myers, was ever attempted before in Los Angeles. The children of the local Orphans' Home were invited to the performance and attended in a body. Two thousand five hundred beautiful souvenirs of Papinta were distributed.

## A BIG BENEFIT.

The friends of Max Weber and Robert Stone, both of whom are attached to the forces of Weber and Fields, will give them a testimonial at Terrace Garden on Sunday evening next, March 12. Among the artists who will appear are Weber and Fields, Cissie Loftus, Peter F. Dalley, Sam Bernard, Ross and Fenton, Dave Warfield, John T. Kelly, Maggie Cline, Lottie Gilson, McAvoy and May, York and Adams, Ethel Levy, the Angeles Sisters, the Beaumont Sisters, Meyer Cohen and Valmore. Lee Harrison will direct the stage.

## ACCIDENT TO LILLIAN BURKHART.

Lillian Burkhardt, the popular comedienne, had a narrow escape from a horrible death by fire in her room at the Millard Hotel in Omaha on Feb. 28. She was cleaning a pair of gloves with gasoline, and stepped too near a grate fire, when the fumes of the gasoline caused a blaze which enveloped the comedienne in flames. Her screams brought the proprietor of the hotel to the scene, and his prompt action in extinguishing the flames saved the actress' life. As it was, her arms and head were severely scorched.

## MRS. MARLIN'S SKETCHES.

Jane Marlin, correspondent of THE MIRROR at New Haven, has sold to Fred Hallen and Mollie Fuller a sketch, entitled *Only a Hairpin*. This is the second sketch that Mrs. Marlin has placed within a week, the other, *The Chiroprapist*, having been purchased by Beatrice Moreland. Stories from Mrs. Marlin appear in the current issues of *Every Month* and the *New Illustrated Monthly*.

## A CLEVER COMEDY DUO.

Eva Williams and Jack Tucker have returned to vaudeville and are once more delighting their admirers with their original work in the sketch, *Skinny's Finish*. Miss Williams enacts a wail who talks and acts as if she had just stepped in from the East Side, and her portrayal is artistic in the extreme. Mr. Tucker is equally clever, and their combined efforts result in an act that is as pleasing as anything now in vaudeville.

## DREW AND CAMPBELL'S COMPANY.

Drew and Campbell, managers of the Star Theatre, Cleveland, O., will send out a road company the season after next, opening at their own theatre on Sept. 17, 1900. The managers will secure nine big acts, and expect to have a company second to none. The work of booking a route has been going on for some time past.

## VAUDEVILLE JOTTINGS.

Lillian Burkhardt has been making a big hit in the West in her fairy play, *The Lady of the Rowan Tree*. A dazzling new costume, by Dazian, and a large drop, by Unitt, showing a snow storm, are new accessories which have helped materially to the success of the pretty play.

Jess Dandy has had a slight touch of the grip for several weeks past, but in spite of the wear-

ing of the influenza microbes he has managed to keep on singing his parodies. He is booked until the Summer in the best houses.

Clivette has opened the eyes of the European performers by his bold and expensive methods of advertising, both by circulars and in the columns of the dramatic papers. He seems to have made a hit with his audiences, and will probably not return to America for some time.

Barney Gerard is making arrangements with a well-known vaudeville team for a trial production of his sketch, *A Grand Mistake*. If it is a success he will have it translated into French and played in Paris. Mr. Gerard is also busy on a new burlesque for next season, called *A Trip Around New York*.

Little May Hoyt has closed a very successful eight weeks' engagement over the New England circuit, including a return date at the Howard Athenaeum in Boston. She is booked to open at the Palace in New York on March 13, with other good engagements to follow.

Frey and Fields made a big hit at Smith's Auditorium, Bridgeport, week of Feb. 20, and were immediately booked for a return date. They are at the Bijou, Richmond, this week.

The mother of Fred Heath, of Excella and Heath, died on Feb. 26, at the age of eighty-nine. The remains were taken to Pittsburg for interment.

Florrie West opened her engagement at the Grand Opera House, Melbourne, Australia, on Jan. 9.

Josephine Hall returned to New York last week from Havana, which city she visited with the American Vaudeville Excursion, intending to make a tour of the island. Miss Hall did not appear with the co., which opened its season at the Tacon Theatre, under the direction of Dr. Emil Stoessel.

Genaro and Bailey continue to make a hit with the Rave in A Hot Old Time. They will return to vaudeville in the Spring, when they will introduce several novelties into their act.

James Morton issued another of his little advertising dodgers last week, which is better than anything in the same line this versatile comedian has ever produced.

The many friends of Paul Dresser, the author of "The Wabash" and other songs, will be sorry to hear that he is laid up with rheumatism.

Some enterprising forger amused himself last week by circulating a number of passes for Koster and Bial's. A detective is trying to find the address of the practical joker who is amusing himself in this reprehensible manner.

Lillian Green is doing a single turn at Poll's, in New Haven, this week.

Orchestra Leader Louis Reinhart, of the Bon Ton Theatre, Jersey City, devotes his spare time during the performances to designing new hangers for traveling cos. The walls of the music room in the theatre are decorated with specimens of his handiwork, and all performers and visitors must see them before leaving the stage.

The Asbeys, statue posers, will go to Europe next Fall, to remain till 1901. They are rehearsing a new comedy boxing act which they will produce shortly.

Jules and Ella Garrison continue to meet with great success in England. Their new travesties on *The Sign of the Cross* and *The Greek Slave* have scored hits. During their stay in Aberdeen Princess Henry of Battenberg visited the city. They decorated their windows with an American flag and were rewarded with a bow from the Princess.

Harry C. Stanley and Adelle Jackson are at Shea's, Buffalo, this week. On March 20 they begin a return engagement over the Kohl-Castle circuit in Chicago.

Dotty Brandon, who attempted suicide on Feb. 22, is recovering from the effects of poison. Her part in the sketch, *The Soldier's Revenge*, with Mortimer Kaplan is being played by Helen Reese. Miss Brandon reappeared at Lion Palace, this city, March 9.

Pauline Moran, "the ginger girl," replaces Gladys Van, who has closed with the Bowery Burlesquers.

Bertha Welby, supported by Grace and Baby Welby and a strong co., made a decided hit in their sketch, *A Little Brick*, at both Springfield and Worcester. Their act went with continuous laughter and applause, and double recalls were frequent.

James R. Adams and his pantomime co. have been specially engaged as a feature at the Standard Theatre, Philadelphia, Pa., for two weeks beginning April 3. Adams seems to have firmly established himself as a Philadelphia favorite. He plays the Auditorium, Norfolk, Va., weeks of March 20 and 27.

Vassar and Dalton have received word that the Hebrew sketch written and staged by them for Golden and Ross, and entitled *A Kosher Kourship*, is an undoubted success out West. They have signed to open on the Hopkins circuit in May.

Montague and West, the popular musical team, are making a big hit with Joe Ott's *Looking for Trouble* co. They are now traveling through the South.

Hilda Thomas and Frank Barry have just finished a long and successful tour of the Castle Hopkins circuit. They have been playing continuously since Aug. 29. They sailed from New Orleans for New York on March 1, and will open here at the Palace on March 13. On their way from New Orleans they will stop over at Havana for a couple of days and will see all the sights of the Cuban capital.

The Gypsy Quintette made a great hit last week at the Bijou in Washington. This week they are playing a return date at Keith's Philadelphia house, after which they leave for San Francisco, where they begin a tour of the Orpheum circuit on March 20.

Nini Diva's engagement at F. V. Dunn's music hall, which was to have begun last week, had to be postponed on account of a row in which she and her husband and Jeanette Elliott were involved and which was settled by the police.

Josephine Gasman has signed with Robert Fulgura for next season. She will introduce several new coon songs.

Manager Frank Drew, of the Star Theatre, Cleveland, O., has returned home after a brief visit to New York.

A Summer theatre will be opened at Shreveport, La., on May 15, under the management of Sol Davis. High class vaudeville will be the attraction.

The present tour of Williams and Walker's co., under the direction of Hurtig and Seamon, is a great success, financially and artistically. The press notices of the co. have been exceptionally good everywhere.

Gus Hill's Tammany Tigers co., under the management of C. W. Williams, is still in the West and playing to big business everywhere. The roster remains the same as at the opening of the season. Harry Egerton is in advance, and doing effective work. The members of the co. are all looking forward to the time when they will be on their way back to New York, and saving up dollars for the Summer vacation.

Ollie Young, the club expert, is meeting with more than ordinary success in his Western engagements. Immediately after his opening on the Castle-Hopkins circuit, his engagement was extended three weeks.

Weber's Dainty Duchess co. played to over 11,000 people in five performances (Feb. 28, March 1) at Smith's Auditorium, Bridgeport, Conn.

Sydney Grant and Miss Norton opened on Feb. 27 at the Olympic, Chicago. It was their third engagement at these houses since July, and they repeated the great success scored by them at

## A CLEVER COMEDIAN AND AUTHOR.



JOHN C. FOX.

For ten years the well-known firm of Conroy and Fox was one of the most popular teams in America. Their original acts and quaint methods at once placed them in the front rank as leaders of vaudeville. John C. Fox worked hard for the success of the team. He was the author of every successful production they ever made. Some of his bright sketches were *After the Opera*, *A Christmas Day*, *After the Parade*, *Hot Tamales*, and *O'Flarity's Vacation*, both three-act comedies. He also wrote several popular songs, including "Oh, Mrs. O'Flarity," "When McFadden Got His Pay," "Can't Lose Me, Charlie," and a lot of others.

Mr. Fox is considered not only a clever comedian, but an excellent actor of straight parts, as his early schooling was received on the legitimate stage. He claims that the one-act vaudeville farce, *The Flat Nest Door*, in which he is now appearing, ably assisted by dainty Katie Allen, is the best he has ever written. For a comedy employing only two people it contains more funny complications, while retaining a central situation, than any farce now being presented. It is decidedly a feature everywhere it is seen, and is received with roars of laughter from every part of the house. Mr. Fox's business is being handled by the Lykens-McGarvie Company.

Memphis the week before last. At the opening performance they responded to four recalls, and although the cards were out for the next act and the orchestra was playing, the applause did not cease until Mr. Grant conveyed thanks for himself and Miss Norton in a brief speech.

Alburus and Bartram open at the Folies Bergere in Paris this month, after a successful tour of seven months through the principal cities of Germany. Mr. Alburus (Sam Cohn) writes: "No good American act need be idle in Germany, as Americans are the fad there. We find in the Germans a very attentive though critical audience."

A pet dog belonging to Manager Strauss, of Weber's Dainty Duchess co., was killed by a trolley car in Bridgeport last week. The animal is said to have been valued at \$300.

Mr. and Mrs. Edwin Milton Royle broke a record at Hyde and Behman's by playing there for two consecutive weeks. They were the first players to be accorded this distinction at the popular Brooklyn house, and their success was pronounced.

Gus P. Thomas, with Hoyt's *A Stranger in New York*, is making a hit with "Tell Me, Honey, Do." A. W. Tam, the publisher, is pleased with the prospects of the song's success.

Mrs. Tony Pastor recently received a very beautiful piece of gobelin tapestry from her sister, Madam Plock, of Paris. Mrs. Pastor will use it to decorate her palatial new home at Elmhurst, L. I. She has invited Beatrice Moreland to be her guest there for the Summer.

Miss No-Norris, who, though handicapped by an amazing sort of a name, has won great success in France in impersonations of celebrated women, announces that she has been engaged to appear for three weeks in this city next January.

George W. Day will play a return date over the Orpheum circuit in the Spring. His success during his last engagement was very great.

James Thornton has been engaged for the co. to be sent out by L. C. Behman next season, which will be headed by the four Cohans.

Beatrice Moreland is resting this week in order to rehearse her new sketch, *The Financial Question*, by Charles Horwitz. She will produce it shortly at a matinee at the Grand Opera House in Washington.

Milton and Dolly Nobles, who are now in Los Angeles, Cal., are due at Hyde and Behman's, Brooklyn, on April 17: Grand Opera House, Washington, April 24, and will reopen at Keith's May 1. En route East they will play a week each in Omaha, Kansas City and St. Louis.

Ferree and La Croix have engaged for Charles Arthur's Academy of Music, Wilmington, Del., for the current week, May Wilkes and company, Elise Mendosa, Frank T. Gorman, five Ali Brothers, Nada Raynal, Weston and Connors, and Alexander and Morton.

Herbert E. Sears, now playing *Maverick Brand*, in a Texas Steer, will head a co. in the vaudeville theatres this Spring.

Charles J. Stine and Ollie Evans were in a big snow blockade on the Union Pacific, at Rawlins, Wyo., on their way from San Francisco. They were detained eighteen hours.

James Horne has temporarily shelved his sketch, *An Awful Mistake*, and has joined forces with Louise Thorndyke-Boucicault, to appear in *A Proper Impropriety*. He will be featured equally with Mrs. Boucicault.

May Wilkes presents her comedy sketch, *The Queen of Diamonds*, written for her by Owen Ferree, at the Academy of Music, Wilmington, Del., this week. She is assisted by Elise Mendosa and Frank J. Gorman.

Clayton and Clarice played Hopkins', Chicago, week of Feb. 19, and were the hit of a very strong bill. They open over the Keith circuit on April 17.

The DeForeests, whirlwind dancers, will return March 20 and open on the Keith circuit, after an absence of two years abroad. They played a six months' engagement in 1897 at the Palace, London, and return there again in July for three months. They have some new creations, which have already been copied by many, which only has a tendency to advertise them all the more, as it is a well-known fact that they were the originators of fancy ball-room dancing on the stage. Their costumes are very handsome.

Georgia Gardner gave a monologue last week in Detroit in place of the sketch that she and Edgar Atchison-Ely were billed to give. Mr. Ely had the grip and could not appear, so Miss Gardner went on in her street attire and explained to the audience. Then asking their per-



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VAUDEVILLE.

VAUDEVILLE.

THE SUCCESS OF TWO CONTINENTS!

# MINNIE PALMER

DIRECT FROM HER EUROPEAN TRIUMPHS.

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American Tour.

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AUTHORESS OF THE ORIGINAL SKETCH

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IN WHICH SHE WILL APPEAR AT AN EARLY DATE.

COMBAT: THE FAD OF THE HOUR!!

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# ANNA STANNARD

AND COMPANY.

THE LATEST

VAUDEVILLE SENSATION,

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Four weeks in succession in Phila., Pa. The audience screamed and roared at the Pantomimical Skit.

JACK AND JILL; OR, OVER THE GARDEN WALL.

Engaged by Mgr. A. G. Williams for the Standard Theatre, Phila., as a Special Feature, for Easter Monday, April 3d. First open time, April 10th. Guaranteed to please or no pay. Act runs 20 to 30 minutes.

JAS. R. ADAMS, The Clown, en route, or N. Y. Agents.

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## WILLARD SIMMS

BOSTON JOURNAL SAYS:

The most pleasing number on the Keith programme this week is that which is given by Willard Simms, a talented mimic and impersonator. Mr. Simms has selected for his subjects the characters of Chorus Girls, Concert Hall Singers and the like, which he burlesques in an amusing manner and to the evident delight of the audiences.

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## FRED NIBLO

MONOLOGUE COMEDIAN.

You all know who ALAN DALE is. Well, he visited Proctor's Theatre in New York on Feb. 21 for the purpose of criticising two big stars. After devoting some space to them, he went on to say: "You see, a sense of duty has compelled me to devote myself to Mr. Proctor's fat-typed attractions. I suppose that they are his most expensive items, and that means much. Still I'll admit that the feature of the programme that pleased me most was neither — nor — It was Fred Niblo, a monologue artist. Mr. Niblo rattled off a long tissue of jest, amusing, disconnected remarks in a wonderful way, and managed to put himself upon the best of terms with the audience. It was not the substance of his monologue that was so pleasant, but the way in which that monologue was unwound."

Same Old Story---Great Success in 'Frisco.

## MR. CHAS. J. STINE

—AND—

## MISS OLLIE EVANS

WHAT THE PRESS SAID:

"Stine and Evans, in a laughable sketch entitled A Frisky Doctor, are another new turn that scored well. The songs by Miss Evans were particularly well received."—N. Y. Herald, Feb. 7, 1899.

"Stine and Evans are quite good in an amusing farce entitled A Frisky Doctor, in which they conclude with a burlesque on the drama."—N. Y. Chronicle, Feb. 7, 1899.

"A Frisky Doctor, at the Orpheum, is very frisky indeed, in the hands of Charles J. Stine and Ollie Evans. It is full of a certain kind of satire and mimicry, funny and cleverly done."—N. Y. Bulletin, Feb. 7, 1899.

"Miss Ollie Evans and Charles J. Stine kept the audience laughing as long as they would consent to occupy the stage at the Orpheum last night. Their lively sketch, The Frisky Doctor, has enough snap in it for a five-act drama, and the way in which some serious actors and actresses are 'taken off' is entirely up to date."—N. Y. Examiner, Feb. 7, 1899.

"Stine and Evans are clever in their farce, A Frisky Doctor, and their burlesque on the drama is very funny."—N. Y. Post, Feb. 7, 1899.

## A FRISKY DOCTOR

Time All Filled Until May 8.

Vaudeville Headliners!

# FLO IRWIN

AND

## WALTER HAWLEY

In The Gay Miss Con.

AN UNBROKEN RECORD FOR

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Next Week, Pleasure Palace.

March 27th, Grand Opera House, Boston.

April 10th, Leland, Albany, N. Y.

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In their original one-act skit

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mission, she entertained them with recitations, and was enthusiastically recalled. Mr. Ely is now out of danger.

Melvin Adams, of Weber's Parisian Widows, stopped on the way at Patterson, N. J., the week before last, during her back, and was out of the cast at three performances. She is now recovering.

Maudie Courtney was the star of the bill last week at Patti's in New Haven. She scored a big hit with the patrons of the house with her medley of old songs and a repertoire of new ones.

The jury in the case of Frederic Bock and Jessamine Rodgers against the Lyceum Theatre company, a corporation of Memphis, Tenn., and John D. Hopkins, of the Hopkins circuit of theatres, on March 1 returned a verdict, giving the plaintiffs damages in the sum of \$3,750. The case was tried in the First Circuit Court before Judge Estes, and lasted six days. G. T. Fitzhugh was the attorney for Bock and Rodgers.

J. Aldrich Libbey has been especially engaged for the Nugent Sunday night concert at the Star Theatre, on March 12. He will sing "College Chums Forever," and other songs.

Leopold Fuenkenstein and A. Albrecht will have a testimonial on Monday, March 20, at the Central Opera House. The Booth Dramatic Society, of Brooklyn, will present Incoq.

Billy McClain has retired from the stage temporarily, and is at his office in this city, where he would be pleased to see his friends.

May Bohee, and Reese Brothers and Douglass have joined Graham's Genuine Southern Specialty Co.

O'Brien and Havel are a special attraction with the Bon Ton Burlesquers this week at the Dewey Theatre.

James Phelan Cuddy, the well-known and popular press agent, will be tendered a testimonial by his friends in the press and theatrical professions at Alvene's Grand Opera House Hall on Friday, March 31. It will be a genuine night in Bohemia. The entertainment will begin at midnight, and will be participated in by well-known stars. Mr. Cuddy has been very ill, but is now able to be around again.

Amy Lee has in preparation a new sketch, by Edward Gervase, entitled "Ambitious H'Arrabella," which she will use in conjunction with Mistress and Maid.

Billy Van has been engaged to close the olio with Fulgora's European and American Stars next season. He writes that he is doing better both artistically and financially than he has ever done in his best minstrel days, which cover a period of seventeen years. He has just closed six weeks in Chicago.

Blockson and Burns and Annie Hart are making big hits in Chicago.

Frederick Clarence's Bootblack Quintette is in the fourth week of a return engagement at Koster and Bial's. The week of April 2 they play the Grand Opera House, Washington, D. C. Mr. Clarence is negotiating a European engagement for them.

Conroy and McFarland are in Chicago this week and will be in Newark next week.

Fred J. Huber writes that the Vanity Fair company is through with the West for this season. The company has been out West twice and has been splendidly received everywhere. Everybody with the company is well, except Margie Tebeau (Mrs. Huber), who is very ill at her home in Toledo.

#### VAUDEVILLE PERFORMERS' DATES.

Adams, Jas. R. and Co.—Norfolk, Va., 20-Apr. 1.  
Alfarabi, Sadi—K. and B's, N. Y., 6-11.  
Adams, Geo. H.—Cook O. H., Rochester, 6-11.  
Adams Sisters—Cook O. H., Rochester, 6-11.  
Asheya, The—Orpheum, Omaha, 13-18, Orpheum, Kansas City, 20-25.  
Anglo-American Quartette—Palace, N. Y., 6-11.  
Arnim and Wagner—Keith's, Boston, 6-11.  
Arbraz Four—H. and B's, Brooklyn, 6-11.  
Aimee—Albany, N. Y., 6-8, Troy, 9-11, New Haven, 13-15, Lowell, 16-18.  
Avolo Brothers—Auditorium, Phila., 6-11.  
Alburtus and Bertman—Folies Bergere, Paris, France, March and April.  
Andrews, Pearl—Proctor's, N. Y., 6-11.  
Burkhart, Lillian—Omaha 6-11.  
Brown, Harrison and Brown—Columbia, St. Louis, 6-11.  
Bryant and Saville—Columbia, St. Louis, 13-18.  
Boyle, E. I.—Orpheum, Kansas City, 6-11, Columbia, St. Louis, 13-18.  
Betty, Professor—Auditorium, Phila., 6-11.  
Bogert and O'Brien—Keith's, N. Y., 6-11, Keith's, Phila., 13-18.  
Burgess, Neil—Keith's, Boston, Feb. 27-11.  
Belmont and Clayton—Pastor's, N. Y., 6-11.  
Bingham, Kitty—Harlem Music Hall 6-11.  
Bicknell—Palace, N. Y., 6-11.  
Baron, Professor—Proctor's, N. Y., 6-11.  
Brannan and Collins—Proctor's, N. Y., 6-11.  
Burton, Ray—Proctor's, N. Y., 6-11.  
Baldwin and Daly—New Gilmore, Springfield, 6-11.  
Bunnell, Joe—New Gilmore, Springfield, 6-11.  
Bartel and Morris—Keith's, Phila., 6-11.  
Barrett and Learned—Keith's, Phila., 6-11.  
Corinne—Bridgeport, 6-13.  
Clivette—Royal Theatre, Birmingham, England—indefinite.  
Caron and Herbert—Hopkins', New Orleans, 6-18, Olympic, Chicago, 19-25.  
Corri, Tina—Keith's, Phila., 6-11.  
Carus, Emma—Pastor's, N. Y., 6-11.  
Courtney, Maud—G. O. H., Wash'n, 6-11.  
Conkley and Husted—Keith's, Phila., 6-11.  
Carroll, Johnnie—Keith's, Boston, 6-11.  
Cross and Holden—Keith's, Boston, 6-11.  
Cook, May—Keith's, Boston, 6-11.  
Cohans, Four—Gayety, Brooklyn, 6-11.  
Couthou, Jessie—Leland, Albany, 6-11.  
Dawson and Booth—Pastor's, N. Y., 6-11.  
Dresden Trio—Proctor's, N. Y., 6-11.  
Dolan and Linhart—New Gilmore, Springfield, 6-11.  
Dillon, The—New Gilmore, Springfield, 6-11.  
Duffy, Sawtelle and Duffy—Cook O. H., Rochester, 6-11.  
Doerge, Alma—Cook O. H., Rochester, 6-11.  
Daly and Devere—Keith's, Phila., 6-11.  
Deets and Don—Shea's, Buffalo, 6-11.  
Dressler, Marie—H. and B's, Brooklyn, 6-11.  
Davis, Geo. C.—Palace, N. Y., 6-11.  
Delmore and Lee—Bijou, Wash'n, D. C., 6-11.  
Dandy, Jess—Howard, Boston, 6-11, Harlem Music Hall 13-18.  
Darrow, Mr. and Mrs.—Norfolk, Va., 6-18.  
Emeralda—Harlem Music Hall 6-11.  
Everett Trio—New Gilmore, Springfield, 6-11.  
Elinore Sisters—Gayety, Brooklyn, 6-11.  
Emmonds, Emerson and Emmonds—Gayety, Brooklyn, 6-11.  
Ellsworth and Burt—Novelty, Brooklyn, 6-11.  
Ermani—Pastor's, N. Y., 13-18.  
Earl and Wilson—Cook O. H., Rochester, 6-11.  
Evans, Geo.—Keith's, Boston, 6-11.  
Emmett, Grace—Orpheum, Kansas City, 6-11, Columbia, St. Louis, 13-18.  
Eldridge, Press—Cook O. H., Rochester, 6-11.  
Escamillos, The—K. and B's, N. Y., Feb. 20-11.  
Frencell and Lewis—Columbia, St. Louis, 13-18, Kansas City, 20-25.  
Favor and Sinclair—Keith's, Phila., 6-11.  
Falke and Semon—Columbia, St. Louis, Mo., 6-11, Orpheum, Omaha, 13-18.  
French, Henri—K. and B's, N. Y., Feb. 20-11.  
Felix and Barry—Bijou, Minneapolis, 6-11, G. O. H., St. Paul, Minn., 13-18.  
Fredericks, Three—Proctor's, N. Y., 6-11.  
Filsen and Errol—Harlem Music Hall 6-11.  
Fields and Ward—Novelty, Brooklyn, 6-11.  
Farron, T. J.—G. O. H., Wash'n, D. C., 6-11, Leland, Albany, 13-18.  
Fields, The—Pastor's, N. Y., 6-11.  
Frederick, Clarence's, Bootblack Quintette—K. and B's, N. Y., 6-11.  
Fish and Quigg—Bon Ton, Jersey City, N. J., 6-11.  
Fox and Foxie—Palace, N. Y., 6-11.  
Franklin, Irene—Palace, N. Y., 6-11.  
Gorman and West—Pastor's, N. Y., 6-11.  
Girard and Monte Elmo—Pastor's, N. Y., 6-11.  
Garrisons, The—England—indefinite.  
Green, Lillian—Pol's, New Haven, 6-11.

Gardner, Professor—Proctor's, N. Y., 6-11.  
Grapewin and Chance—New Gilmore, Springfield, 6-11.  
Gypsy Quintette—Keith's, Phila., 6-11.  
Golden, Geo. Fuller—Shea's, Buffalo, 6-11.  
Gaylor and Graff—Harlem Music Hall 6-11, Keith's, N. Y., 13-18.  
Gibson, Lottie—Shea's, Buffalo, 6-11.  
Gassman, Josephine—Chicago O. H., 6-12, Cleveland, O., 13-18.  
Glenroy, James R.—Proctor's, N. Y., 6-11.  
Gehrue, Mayme—G. O. H., Wash'n, 6-11.  
Gallardo—Pastor's, N. Y., 6-11.  
Howe and Edwards—England—indefinite.  
Hall, E. M.—Keith's, Phila., 6-11, Keith's, Boston, 13-18.  
Hawley, Walter—Proctor's, N. Y., 6-18.  
Howard and Bland—Proctor's, N. Y., 6-11.  
Hengler Sisters—K. and B's, N. Y., Feb. 20-11.  
Hegelmans, The—Auditorium, Phila., 6-11.  
Hennings Trio—Columbia, Sisterville, W. Va., 6-11.  
Hunting Trio—Keith's, N. Y., 6-11.  
Harrigan, Edward—Keith's, N. Y., 6-11.  
Heath, Marie—Lyceum, Memphis, 6-11, Hopkins', New Orleans, 12-17.  
Hart Brothers—Proctor's, N. Y., 6-11.  
Halliday and Ward—Keith's, N. Y., 6-11, Harlem Music Hall 13-18.  
Hall and Staley, Pastor's, N. Y., 6-11.  
Haynes, Gertrude—H. and B's, Brooklyn, 6-11, G. O. H., Wash'n, 13-18.  
Hedrix and Prescott—New Gilmore, Springfield, 6-11.  
Hallen and Fuller—Keith's, Boston, 6-11.  
Harvey Sisters—Shea's, Buffalo, 6-11.  
Irwin, Flo—Proctor's, N. Y., 6-18.  
Irene, Mlle.—Auditorium, Phila., 6-11.  
Johnston and Dean—Cook O. H., Rochester, 6-11.  
Jackley Wonders—Leland, Albany, 6-11.  
Jones and Sutton—Wilmington, Del., 6-11.  
Jones, Grant and Jones—Gayety, Brooklyn, 6-11.  
Jansen, Marie—H. and B's, Brooklyn, 6-11.  
Jones, Walter H. and B's, Brooklyn, 6-11.  
Keno and Welch—Harlem Music Hall 6-11.  
Krause and Rosa—St. Louis 6-11, Lyceum, Memphis, 13-18.  
Kenwick, Anna—Grand, Albany, 20-25.  
Kendall, Ezra—Keith's, Phila., 6-11.  
Kamins, The—Sam T. Jack's, N. Y., 6-11.  
Kenyons, The—Palace, N. Y., 6-11.  
Leech, Al. and Three Rosebuds—G. O. H., Nashville, 6-11, Columbia, St. Louis, 13-18.  
Le Clair, John—Keith's, Boston, 6-11.  
Leroy, Larry—Cook O. H., Rochester, 6-11.  
Leon, Frank—Keith's, N. Y., Feb. 27-11.  
Ladell and Francis—Keith's, Phila., 6-11.  
Lewis and Blakely—Keith's, N. Y., 6-11.  
Leroy and Morris—Novelty, Brooklyn, 6-11.  
Leroy and Clayton—Pastor's, N. Y., 6-11.  
Littlefield, C. W.—Keith's, N. Y., 6-11.  
Lacy, Harry—Proctor's, N. Y., 6-11.  
Lally Twins—New Gilmore, Springfield, 6-11.  
Lavelle, Professor—Keith's, Boston, 6-11.  
Lukens Brothers—Shea's, Buffalo, 6-11.  
Lester and Jermon—Novelty, Brooklyn, 6-11.  
Murphy and Reynolds—Worcester 6-11.  
Meier, Dave—Auditorium, Phila., 6-11.  
Mathieu, Mons.—Palace, N. Y., 6-11.  
Moreland, Beatrice—Leland, Albany, 13-18.  
MITCHELL, MASON—Des Moines, Iowa, 6-11.  
McIntyre and Peak—Columbia, St. Louis, 6-11, Fountain Sq., Cin., O., 13-18.  
Mudge, Eva—Pastor's, N. Y., 6-11.  
Marinella, The—Sam T. Jack's, N. Y., 6-11.  
Mitchell and Prince—Sam T. Jack's, N. Y., 6-11.  
McDonald Brothers—Sam T. Jack's, N. Y., 6-11.  
McAvoy and May—Harlem Music Hall 6-11.  
Manola, Marion—Keith's, Boston, 6-11.  
McCarty and Madden—Keith's, Boston, 6-11.  
Manning and Weston—Novelty, Brooklyn, 6-11.  
Norworth, Jack—Proctor's, N. Y., 6-11.  
Nobles, The—Kansas City, Mo., 20-25, Omaha 27-Apr. 1.  
Niblo, Fred—Pol's, New Haven, 6-11.  
Ossman, Vess L.—Manhattan Theatre, City, Feb. 13—indefinite.  
O'Rourke and Burnett—Harlem Music Hall 6-11.  
Ostrado—Keith's, Phila., Feb. 27-11.  
Odell, Eddie—Keith's, Boston, 6-11.  
Pattens, The—Palace, N. Y., 6-11.  
Pantzer Brothers—Shea's, Buffalo, 6-11.  
Partellos, The—Johnstown, N. Y., 6-11.  
Power, H. H.—Johnstown, N. Y., 6-11.  
Papinta—Orpheum, Omaha, 19-25.  
Post and Clinton—Pastor's, N. Y., 6-11.  
Polk, Dan—Brooklyn Music Hall 6-11, Gaiety, Brooklyn, 13-18.  
Phasey Troupe—Keith's, N. Y., 6-11.  
Palmer, Minnie—Palace, N. Y., 6-11.  
Polos, Three—Gaiety, Brooklyn, 6-11.  
Raymond, Lizzie B.—Memphis, Tenn., 6-11, Nashville, Tenn., 13-18.  
Riley and Hughes—Lyceum, Memphis, Tenn., 6-11.  
Redding, Francesca—Palace, N. Y., 6-11.  
Boyle, Ray L.—H. and B's, Brooklyn, 6-12.  
Rappo Sisters—K. and B's, N. Y., Feb. 27-11.  
Rice and Cohen—Keith's, N. Y., 6-11.  
Robix, Mr. and Mrs.—K. and B's, N. Y., Feb. 27-11.  
Reno and Richards—Cook O. H., Rochester, 6-11.  
Royal Moorish Arabs—Auditorium, Phila., 6-11.  
Reagan, James W.—Keith's, Phila., 6-11.  
Review Comedy Four—Shea's, Buffalo, 6-11.  
Romalo Brothers—Novelty, Brooklyn, 6-11.  
Bernard, E. F.—Novelty, Brooklyn, 6-11.  
Rice Brothers—H. and B's, Brooklyn, 6-11.  
Sherman, W.—Pastor's, N. Y., 13-18.  
Swan and O'Day—Palace, N. Y., 6-11.  
Stanton, Walter—Keith's, Phila., 6-11.  
Sidman, Mr. and Mrs. A.—Pastor's, N. Y., 6-11.  
Stewart Sisters—Shea's, Buffalo, 6-11, Haymarket, Chicago, 13-18.  
Sie Hassan Ben Ali's Arabs—Sam T. Jack's, N. Y., Feb. 6-11.  
Stine and Evans—Omaha 6-11.  
Stretcher Zonaves—Keith's, Phila., Feb. 27-11.  
Savoys, The—Pastor's, N. Y., 6-11.  
Suits, Anna—Keith's, N. Y., 6-11.  
Silvers, The—Keith's, Phila., 6-11.  
Semon Children—Shea's, Buffalo, 6-11.  
Stanley and Jackson—Shea's, Buffalo, 6-11.  
Tanakas, The—Keith's, N. Y., 6-11.  
Trolley Car Trio—Palace, N. Y., 6-11.  
Vance, Clarice—Gaiety, Brooklyn, 6-11.  
Wolfe, Kitty—G. O. H., Washington, D. C., 13-18.  
Webb and Hansen—Gaiety, Brooklyn, 6-11, H. and B's, Brooklyn, 13-18.  
Willett and Thorne—Harlem Music Hall, N. Y., 6-11, Keith's, N. Y., 13-18.  
Watson, Hutchings and Edwards—Hopkins', Chicago, 6-11, Orpheum, Omaha, 13-18.  
Wood and Sheppard—Keith's, Boston, 6-11.  
Williams, Gus—H. and B's, Brooklyn, 6-11.  
Williamson and Stone—Proctor's, N. Y., 6-11.  
Waterbury Brothers and Tenny—Gaiety, Brooklyn, 6-11.  
Zimmer, John—Proctor's, N. Y., 6-11.  
Yonny, Ollie—Columbia, St. Louis, 6-11, Milwaukee 13-18.

#### VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The Lenten season has affected the business very little and the houses are playing to the usual splendid business. Bob Fitzsimmons co. at the Great Northern is attracting much attention. Drawwe, McWatters and Tyson, Conroy and McFarland, Folly Trio, Theo. Carpos and White, Williams, Fenton and Whitman are in the co. The Chicago Opera House has Kara, the Nawns, Josephine Gassman, Polk and Collins, Ford and Francis, Foy and Clark, Nestor and Bennett, Cloud and Kershaw, Nellie Kayne, Lon Wells, Clayto and Clarke, and many others.

Jay Rial at the Haymarket offers one of the biggest sensations that has been seen so far this season in Chicago. He is a Chinese magician, who is arousing astonishment. He is accompanied by a troupe of jugglers and acrobats. I understand he has not played in the East yet, but when he does he will surely give the Eastern managers something to talk about. Annie Hart, Blockson and Burns, Grant and Norton, Maude McIntyre, Mary Lane, the Passports, Lorenzen, Schaefer and Reed, and Richmond and Dean are also in the bill.

Hyde's Comedians are at the Olympic. Helene Mora, McIntyre and Heath, Hayes and Lytton, Charles R. Sweet, Canfield and Carlton, A. D. Robbins, Adams, Casey and Howard, and the Century Quartette make up the co.

There is the usual generous array at Hopkins', headed by Watson, Hutchings and Edwards, Lew Hawkins, Almont and Dumont, and Johnny Williams. Ferncliff is the drama.

Misco's City Sports at Sam T. Jack's are turning people away and the Drexel's bill contains several good acts.

Items: Among the big hits on the Kohl and Castle circuit are Josephine Gassman with her two pick-

#### VAUDEVILLE.

## ROSE MELVILLE as SIS HOPKINS

The Artistic Laughing Hit of the Season!!  
at the Herald Square Theatre.

### THE TALK OF THE TOWN.

EXTRACTS FROM DRAMATIC CRITICISMS, MARCH 1, 1899.

ALAN DALE, *New York Journal*.—"But among these buffoons and buffoonesses there was one artist who 'got there' by quiet methods that were simply conclusively funny. I refer to Miss Rose Melville. . . . She appeared last night as 'Sis Hopkins' . . . What a boon a funny woman is! . . . I can't recall a heartier laugh than that I enjoyed with Miss Melville last night, and when I can break into a guffaw my heart swells with gratitude and my vocabulary is at the artist's disposal. . . . Miss Melville may get a play of her own one of these days, and if she can. . . . I'll give my money to see her any day."

ACTON DAVIES, *The Evening Sun*.—"The most emphatic hit of the night, however, was scored by Rose Melville as Sis Hopkins, the gawky country girl, who don't believe in doin' nuthin' for nobody what won't do nuthin' for you."

LEANDER RICHARDSON, *Daily Telegraph*. . . . "Her performance was artistic in every particular, and it evoked roars of laughter and a series of receptions every time she came on the stage after her first scene. She was the surprise of the evening and will be the most talked of woman along Broadway to-day."

Address all communications for MISS MELVILLE to  
FLEMING & NICHOLS, 114 W. 34th St., New York.

#### TO MANAGERS OF HIGH CLASS VAUDEVILLE:

"A bold on toast is worth more'n a whole flock of sausages."—MARY ELLEN, Poet.



## EVA M. WILLIAMS AND JACK TUCKER SKINNY'S FINISH.

OPEN TIME—Week March 6, 13 and 20. Address WILSON & SMITH, Agents.

*Evening Press, Grand Rapids, Mich., Oct. 21, '98.*

In this day of shop-worn and time-stained vaudeville the specialty that is really new and bright and artistic is something to be remembered. Just one such enters into "Have You Seen Smith?" The prettiest ten minutes of that two hours of merry making are spent in the second act with a sweet faced little woman who is down on the program as Eva M. Williams. Her costumes are hardly as dazzling as those bedecked with ribbons and spangles, but in her art she has lighted upon a new and unique and inoffensive vein of toughness. Her "Bowery girl" is an artistic and entertaining creation. She is assisted materially in her work by Jack Tucker, who is something of a vaudeville expert himself.

*Phila. Inquirer, Feb. 2, '99.*

In the specialties Jack Tucker and Eva M. Williams are undeniably clever and original in their treatment of old subjects. Miss Williams' "tough girl," both as to makeup and vernacular, is refreshingly novel, yet being well within the bounds of good taste. Mr. Tucker is a clever mimic and scored such a hit the audience was loath to let him retire in the wings.

## BAND INSTRUMENTS

Reduced Prices  
Lowest Prices ever known on  
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aninies. Clayto and Clarice also receive warm receptions. James S. Hutton has been confined to his bed for the past week. It is rumored that he has his eye on the Gaiety. Williams and Walker are booked for the Great Northern 12.—Colonel Hopkins has returned from New Orleans.—Mabel Casey, the California soprano, and Harry Armstrong, the favorite minstrel, have returned from a long engagement at Hopkins' Academy of Music, New Orleans. I am informed that their new skit, The Prima Donna and the Sport, made a hit with the Southerners.

BOSTON, MASS.—Neil Burgess remains a strong attraction for another week at Keith's, presenting My Mother-in-Law. Marion Manola appears in songs and recitations. The other features are the Merkel Sisters, Fred Hallen and Mollie Fuller, George Evans, Johnnie Carroll, Wood and Shepard, Arnim and Wagner, Eddie Odell, Lavelle's dogs, John Leclair, McCarty and Madden, Cross and Holden, May Cook, Barrett and Learned, Ostrado, and the biograph.

John Graham's Southern specialty and cake walk made such a great hit when it was at the Grand a few weeks ago that a return engagement seemed imperative. We have it now, and the programme include: Mr. and Mrs. Tom McIntosh, William Mozambique English, May Bohee, Douglas and Reese Brothers, Henry Williams, Edmonia Butler, and Siren Mowatt.

At the Howard Athenaeum the Bowery Burlesquers introduce Jess Dandy, Truly Shattuck, Perry Ryan, Louis Ryan, Emma Wood, Loney Haskell, Gracey and Burnett, Lewis and Elliott, Pauline Moran, the Nelson Sisters, Kennard and James, Amy Williams, the Sherrens, Ozay, M. J. Needham, Montello and Daly, Vivian Wood, Amos Hilton, and Frank Emerson.

May Howard is at the Grand this week, and among the burlesquers to appear with her are Philhilla, Clara Simonds, James C. Flynn, Fanny da Costa, Moran and Wesley, Al H. Weston, Lorenzen and Allen, and Wilson and Massoney.

Bryant and Watson's Australian Beauties, who are at the Lyceum this week, introduce Ruby Marion, Sheshan and Kennedy, Hazleton and Yedder, the Lavelles, Smith O'Brien, and Edna Urline.

In the High Flyers Burlesque co. at the Palace are Sheridan and Forrest, Lord and Rowe, the Graham Sisters, Charles H. Clark, Leslie and Forrester, and Belle Brooklyn.

Arstin and Stone's programme presents the Brothers Lloyd, the Williams Duo, Josie Schaeffer, Will Hafford, Marion and Pearl, Lizette Schultz, Carroll and Larkin, and Bryon and Al.

Items: Maggie Cline has been engaged to give her specialty with Bumbo of Bombay at the Grand Opera House next week.—Jessie Couthou, who was booked

#### VAUDEVILLE.

N. Y. Herald.—"The hit of the evening was made by Miss Rose Melville." . . .

N. Y. World.—"The hit of the evening was made by Miss Rose Melville, whose impersonation was in all ways remarkable."

FRANKLIN FLYNN, N. Y. Sun. . . . "The funniest performer was Rose Melville." . . .

FREDERICK EDWARD MCKAY, Mail and Express.—"Miss Rose Melville scored a hit through her absurd performance of Sis Hopkins." . . .

JOHN R. STEVENSON, Daily News.—"Rose Melville scored a hit as the shy country girl. . . . Miss Melville's grotesque country maid is the best thing in eccentric character on view." . . .

WM. W. AULICK, Eve. Telegram.—"Rose Melville beats all the country gawks we ever saw or hope to see."

NORMAN HARGOOD, Commercial Advertiser.—"There is no acting, except that of Rose Melville, who proved herself an artist." . . .

JESSIE WOOD, Evening Journal.—"Miss Rose Melville may, however, be considered the star of the evening. Miss Melville stood out with wonderful relief and her worth is above rubies."

*Pittsburgh Daily News, Oct. 13, '98.*

Jack Tucker, as I. Work Days, is a whole show in himself, his versatility being truly wonderful.

*Kansas City Times, Nov. 21, '98.*

Jack Tucker, who plays the part of I. Work Days, is the best comedian in the company. His specialty in the second act is very funny. He sings, dances and yodels until the audience believes he can not do anything more. Then he gives several imitations that provoke hearty applause. Eva M. Williams, who assists him in a sketch called "Skinny's Finish," gives a clever impersonation of a Bowery girl.

*Phila. Record, Feb. 21, '99.*

The best of the specialists were Williams and Tucker, who, in the second act, introduced the sketch with which they had hitherto scored a big hit in this city. Miss Williams' tough girl is one of the best ever seen here. Both players were again highly amusing, and their songs elicited unusual applause. They were recalled several times.

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Owner and Manager.

for the defunct Star course, will appear for the first time in Boston this season at Keith's next week.

JAY BENTON.

PHILADELPHIA, PA.—Keith's Theatre week 6 has Ezra Kendall, the Stretcher Zonaves, Edith M. Favor and Edith Sinclair, Ladell and Francis, the Jackley Wonders, the Silvers, Walter Stanton and Tina Corri, the Gypsy Quintette, Conkley and Husted, E. M. Hall, Daly and Devere, Bartel and Morris, James W. Reagan, and the biograph.

Reilly and Wood's Big Show holds the week at the Trocadero. Pat Reilly, Frank D. Bryan, Cyclonis Six, Dunbar Sisters, Three Mortons, Weston Sisters, Bessie Lamb, Melrose Brothers, Baker and Reynolds, and the De Phillips are in the co. Patronage large. Irwin Brothers co. week 13. Night Owls 20.

The Lyceum has Flynn's Big Sensation, the roster same as given last week at the Grand, Boston. This is their second engagement this season here. Parisis Widows 20.

The Metropolitan Burlesquers are at the Kensington week 6. Nelson, Gineretti and Demonic, Sophie Thorne, and Golden Gate Quartette the features. Rose Hill 13. Gay Morning Glories 20.

S. FERNBERGER.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, manager): An excellent bill Feb. 24. Marion Manola was cordially greeted, and her songs and readings won merited applause. Others were Fields and Ward, Charles E. Grapewin and Anna Chance, Merkel Sisters, American Musical Four, Le Roy and Clayton, James W. Reagan, Rose Elliott, Lavelle's dogs, Conkley and Husted, the Donovans, Arras Trio, biograph, and the Bon Ton Trio. Week 6-11: Roscoe Midgents, Frank Bush, Hallen and Fuller, Mlle. Gracie's cockatoos, Deltorelli Brothers, A. G. Seymour and Mlle. Dupree, biograph. Mr. and Mrs. Harry Budworth, Williams and Adams, the Robbins, Weston and Bensley, and the Raymond Musical Trio.—Olympic (A. A. Spitz, manager): A return engagement of the Bowery Burlesquers drew large houses 27-4. Truly Shattuck, Pauline Moran, Loney Haskell, Nelson Sisters, Lewis and Elliott, Gracey and Burnett, the World's Trio, Vinnie Henshaw, Louise Anber, and Emma Wood made hits. Clifford and Huth in A High Born Lady 6-11.—Westminster (George H. Batcher, manager): Jermon's Black Crook co. 27-4 to large audiences. Mlle. Aimee, Minnie Cline, Tom Leavy, Troubadour Four, and Crimmins and Gore were good. Harry Morris' Little Lame 6-11.—George Channing Darling, of this city, made his debut in vaudeville at Keith's Boston 25. His specialty consists of smoke pictures and chalk sketches.—George W. Siddons, known by many in the profession as "Pop," is on the stage door at Keith's.

HOWARD C. RIPLEY.

(Continued on Page 3.)



# CORRESPONDENCE.

(Continued from page 7.)

business. McKinley Club minstrels, of Dayton, O., 25; large audience; performance good. Isham's Octoroons 27; crowded house. Si Plunkard 8.

**BELLEFONTAINE.**—GRAND OPERA HOUSE (T. L. Hutchinson, manager): Dark.

**KENTON.**—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Isham's Octoroons 1.

**NEWCOMERTOWN.**—CITY OPERA HOUSE (Yingling Brothers, managers): A Night at the Circus 6.

**CARROLLTON.**—GRAND OPERA HOUSE (Kemper Brothers, managers): Dark.

**MT. VERNON.**—WOODWARD OPERA HOUSE (Clements and Stephens, managers): Dark.

## OKLAHOMA TERRITORY.

**EL RENO.**—OPERA HOUSE (Wood Gresham, manager): Dark.

## OREGON.

**SALEM.**—READ'S OPERA HOUSE (Patton Brothers, managers): Harry Corson Clarke in What Happened to Jones Feb. 22; good business; audience pleased.

—ITEM: Harry Corson Clarke's co. closed its season here. Mr. Clarke went to San Francisco and the other members of the co. to Portland to join Cordray's Stock co. Nance O'Neill 10. The Spider and the Fly 11. Janet Waldorf 14.

**LA GRANDE.**—STEWART OPERA HOUSE (D. H. Stewart, manager): Dark.

## PENNSYLVANIA.

**MAHANOY CITY.**—GRAND OPERA HOUSE (J. J. Quirk, manager): The biggest drawing card of the season was A Milk White Flag, which filled the house to overflowing Feb. 27. The performance was received most cordially. Mary Marble, as the Orphan, received the lion's share of applause; the co., as a whole, is strong and well cast. Johnson Comedy opened a five night engagement Feb. 28, presenting Once Upon a Time to a fair house. E. M. Crane was very clever, as were also the Little Major Sisters. Other plays: Rip Van Winkle, Canny's Cross Roads, The Pilot's Daughter, and That Girl Jerrie. The Sunshine of Paradise Alley 16.—HERSKER'S OPERA HOUSE (John Hersker, manager): Projectoscope 6, 7.

—ITEM: John W. Dunne went to New York 24, and John Marble played his part in A Milk White Flag.—The Johnson Comedy co. occupied boxes at the Grand 27 as guests of A Milk White Flag co.—B. F. Mitchell, manager of Mitchell's All Star Players, visited friends here 28.—Bert Koenig, former manager of the Academy of Music, Pottsville, has leased the Mahanoy City Athletic Park, and will conduct sports there this summer.—Mrs. W. H. Hawley, of Shamokin, banqueted the Johnson Comedy co. at her home 25.—The New Boston Dramatic co. will produce Lady Audley's Secret 3, 4. They intend to go on the road with Schoppe Minstrels, a local co., will give a performance in Ferguson's Theatre, Shenandoah, 16.—Mahanoy City amateurs are rehearsing A Fatal Marriage for early production.—R. A. Johnson, manager of the Johnson Comedy co., is an old business man of this city, having resided here twenty years ago.

R. W. SHRETTINGER.

**LANCASTER.**—FULTON OPERA HOUSE (Yecker and Gleim, managers): The Heart of Chicago, with fine stage settings, drew a light house Feb. 24. The Little Minister 25. Kellar, assisted by his wife, delighted a large audience 27. A Stranger in New York attracted a very large house 1. The co. gave great satisfaction and the specialties of the McCoy Sisters. John D. Gilbert, and Gus Thomas, elicited strong applause. Sowing the Wind 4. Decca Operatic co. 8. Under the Red Robe 9. Bennett and Moulton Dramatic co. 13-18. The Sunshine of Paradise Alley 20.—ITEM: Manager Charles Yecker, who was absent on account of illness in his family, has returned to his post.

**SCRANTON.**—LYCEUM (Burgunder and Reis, managers): Clever Fanny Rice pleased a good-sized audience in At the French Ball Feb. 24. Banda Rossa gave two delightful concerts to light houses 25. A Milk White Flag 2. Creston Clarke 3, 4 in A Fool's Revenge. David Garrick and The Last of His Race.—Academy of Music (Burgunder and Reis, managers): The Bennett and Moulton Comedy co., one of the strongest popular-price organizations on the road, presented to good business: Darkest Russia, My Partner, A Daughter of the South, My Mother-in-Law, Mr. Barnes of New York, Bonnie Scotland, For Cuba's Cause, The Ways of the World, and McKenna's Flirtation 27-4. Gibney-Hoffler co. 6-11.

**HAZLETON.**—GRAND OPERA HOUSE (Markley and Appell, lessees; Ben J. Lander, manager): A Milk White Flag Feb. 25; S. R. O.; audience well pleased, especially with Mary Marble. Egypta (local) drew large houses 1, 2. Over three hundred people in the cast, with handsome scenic accessories and costumes. Considering the short preparation the opera was well given.

—ITEM: George W. Hammersly, who managed the Grand for six years prior to this season, has associated himself with Manager Burgunder, of Wilkes-Barre, and will shortly take charge of the Grand Opera House in that city.

**BETHLEHEM.**—OPERA HOUSE (L. F. Walters, manager): Remember the Maine Feb. 23 to packed house. The Broadway Girl 24, 25 to poor business. Some of the vaudeville features were acceptable. Decca Operatic co. 26 to good business. The singing of Marie Decca was a rare treat, and Miss Frankell, George Mitchell, and Forrest D. Carr received applause. Kellar 4. The Heart of Chicago 6. Sowing the Wind 7. The Real Widow Brown 10. Under the Red Robe 11. Miles Ideal Stock co. 13-18.

**ALLENTOWN.**—ACADEMY OF MUSIC (N. E. Worman, manager): Banda Rossa Feb. 23. This is a superb organization and encores were liberal; fair business. Digby Bell presented Joe Hurst, gentleman 25. The comedy unfolds a very interesting story and each member of the co. is worthy of commendation. Marie Decca Operatic co. 27; fair audience; performance satisfactory. Remember the Maine (return engagement) 28; large and pleased audience. Kellar, Sowing the Wind 10. Under the Red Robe 11. Miles Ideal Stock co. 13-18.

**HARRISBURG.**—GRAND OPERA HOUSE (Markley and Appell, managers): Shea-McAniff Stock co. closed a week of profitable business Feb. 25. The plays given were: The Fire Patrol, Escaped from Sing Sing, Barred Out, The Man of War's Man, The Southern Chimes, The Snare of New York, and What Happened to Bones. They were presented capably. The Little Minister 27. The Heart of Chicago 28; good house; pleased audience. The Drummer Boy of Shiloh 24. Marie Decca Concert co. 6.

**POTTSVILLE.**—ACADEMY OF MUSIC (Markley and Appell, managers): A Milk White Flag Feb. 24; S. R. O.; admirable performance. Shea-McAniff Stock co. 27-4 in The Fire Patrol, What Happened to Bones, The Man of War's Man, Kidnapped, The Southern Chimes, Escaped from Sing Sing, Barred Out, and The Snare of New York; fair business and performance. Katherine Robor co. 6-8. Kellar 9. Sowing the Wind 10. The Heart of Chicago 15. Macauley-Patton co. 20-26.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE (George H. Bubb, manager): Huntley-Jackson Stock co. Feb. 20-25 in The World, The Fast Mail, The Tornado, A Night Off, The Convict, Wife for Wife, Monte Cristo, and The Middleman; large business; excellent co. Wall's 400 organized here. Mostly local talent, opened 27 to S. R. O.; co. good. Creston Clarke in The Last of His Race 1; large and pleased audience. Before Santiago 24. Human Hearts 6.

**BELLE VERNON.**—OPERA HOUSE (C. F. Eggers, manager): The stock co. (local) gave a very creditable performance Feb. 18, benefit 10th Pa. Regt. in the Philippines. Manager Eggers donating the house; business fair. Guy Brothers' Minstrels to S. R. O. 25; satisfaction given. Mason and Down's U. T. C. 2. Houghton Stock co. 13-18.—ITEM: Guy Brothers broke all records, turning people away, and playing to the largest receipts this season.

**LEBANON.**—FISHER OPERA HOUSE (Markley, Appell and Nixey, lessees; F. D. Coyle, manager): The Heart of Chicago Feb. 23; fair house. Kellar 25 pleased a full house. Remember the Maine (return engagement) 27; topheavy house. A Stranger in New York 2. Sowing the Wind 3. Little Irene Meyers 6-8 in The Silver King, The Burglar, The Black Flag, and The Two Orphans. Katherine Robor co. 13-18.

**UNIONTOWN.**—GRAND OPERA HOUSE (Harry Beeson, manager): Local minstrels Feb. 22 pleased a

large audience. O'Hooligan's Wedding 28; fair performance; medium business. The Little Minister 2. Passion Play pictures 3. Digby Bell 7.—ITEM: O'Hooligan's Wedding, having an open date 1, rested here. Business throughout the coke region is booming, causing an increase in the attendance at theatres.

**FREELAND.**—GRAND OPERA HOUSE (P. McGeehan, manager): —ITEM: P. McGeehan has been appointed manager of the Grand, and will devote his entire attention to it. There is no reason why under proper management our theatre should not be a success, and again become as it was for years one of the best theatrical towns of its size in the coal regions. The house will reopen 6 with White's Faust.

**PITTSBURGH.**—MUSIC HALL (C. C. King, manager): Sam Pitman Stock co. opened for a week Feb. 27 to one of the largest and best pleased audiences of the season. The Electrician 28; crowded house. The Fortune Hunter and La Belle Marie 1. Clever specialties were introduced by: Baby Cecil, Mamie Lincoln, Harry G. Ross, the Glocks, and Cora Lawton Mitchell. Gus Hill's New York Stars 6. Hobson and Co.'s U. T. C. 8.

**CHAMBERSBURG.**—ROSEDALE OPERA HOUSE (J. O. Champion, manager): White's Faust Feb. 27 to a large and pleased audience. Cecilia Musical Club 4. Wargraph 6, 7. Decca Concert co. 10. Johnston Comedy co. 13-18.—ITEM: George C. MacLean, late with the Irene Taylor and David H. Woods cos., is here for the summer. He will open next season with Howarth's Stock co.

**ERIE.**—PARK OPERA HOUSE (M. Reis, manager): Huntley-Jackson Stock co. Feb. 27-4, presenting The Tornado, The Fast Mail, The World, My Maryland, The Middleman, and Monte Cristo to big business. The Heart of Maryland 9. Said Pasha (local) 10, 11.—LYCEUM (Walter Robinson, manager): Robinson-De Vyne co. 27-4 presented East Lynne and The Streets of New York to light attendance.

**JOHNSTOWN.**—CAMBRIA THEATRE (J. C. Mishler, manager): O'Hooligan's Wedding Feb. 23; good business; poor performance. The Ivy Leaf 25; fair business. The Little Minister 1. Guy Brothers Minstrels 2. Esther Lyons 1. Human Hearts 9. A Stranger in New York 11. Decca Operatic co. 14. A Texas Steer 15.—OPERA HOUSE (J. G. Ellis, manager): Dark.

**READING.**—GRAND OPERA HOUSE (George M. Miller, manager): Dark.—ACADEMY OF MUSIC (John D. Gilbert, manager): Katherine Robor co. in The Deacon's Daughter, The Lady of Lyons, She Couldn't Marry Three, Camille, The Great Diamond Robbery, The Clemenceau Case, and Bob or the Little Rebel Feb. 27-4.

**EASTON.**—ABLE OPERA HOUSE (Dr. W. K. Detweiler, manager): Charles Coghlan in The Royal Box Feb. 22; good house; excellent performance. A Milk White Flag 23; crowded house; delighted audience. Digby Bell in Joe Hurst, Gentleman, 24; small house; fine performance. Kennedy's Players 27-4.

**BUTLER.**—PARK THEATRE (George N. Burckhalter, manager): Creston Clarke in The Last of His Race Feb. 23; pleasing performance. W. H. Hammersly 2. Guy Brothers' Minstrels 6. The Little Tycoon (local) 9. My Friend from India 15.—ITEM: The Elks will hold a social session 3.

**SUNBURY.**—OPERA HOUSE (W. C. Lyons, manager): Joseph Greene co. Feb. 20-25 opened to a packed house. Repertoire: Held by the Enemy, The Great Monopoly, A Prisoner for Life, My Wife's Friend, The Westerner, and Condemned to Siberia. Fields and Hanson's Minstrels 27; performance good; small audience. R. H. Johnson co. 13-18.

**SHAMOKIN.**—G. A. R. OPERA HOUSE (John F. Osler, manager): Johnson Comedy co. closed a week of light business and unsatisfactory performances Feb. 25. Plays presented: The Pilot's Daughter, Canny's Cross Roads, Once Upon a Time, Velvet and Rags, Rip Van Winkle, and The Leto Mr. Jones.

**NORRISTOWN.**—GRAND OPERA HOUSE (John E. Murphy, manager): Joseph Greene co. Feb. 27-4 opened to a crowded house. Plays presented first half of the week: The Westerner, A Plain Old Irishman, and A Prisoner for Life; co. good. Kellar 6. The Real Widow Brown 11.

**JEANNETTE.**—OPERA HOUSE (A. L. Bethune, manager): Geneva, or the Mistletoe Bough (local) Feb. 23; large audience. A Put Up Job 25 by an amateur co. from Pittsburgh. poor performance. Peck's Bad Boy (return date) 10.

**MOUNT PLEASANT.**—GRAND OPERA HOUSE (J. B. Goldsmith, manager): O'Hooligan's Wedding Feb. 21, fair audience; satisfactory performance. Cecilia Musical Club 27, 8, 2, 0. a musical treat. Passion Play pictures 28; crowded house.

**HANOVER.**—GRAND OPERA HOUSE (J. Percy Bornitz, manager): Cecilia Musical Club Feb. 2. Marie Decca Concert co. 9. Our Victories 15. Gus Hill's New York Stars 25.—ITEM: Professor and Mrs. Fred B. Nigle left 26 for Altoona, Pa.

**MEADVILLE.**—ACADEMY OF MUSIC (E. A. Hempstead, manager): Creston Clarke in The Last of His Race Feb. 25; fair business; excellent performance. Courtesy-Morgan co. 6-11.

**NEW CASTLE.**—ALLEN'S OPERA HOUSE (M. Reis, manager): Uncle Josh Spruceby pleased S. R. O. Feb. 25. Houghton Stock co. opened for a week 27 in Cheer, Boys, Cheer, to capacity.

**BRADFORD.**—WAGNER OPERA HOUSE (M. W. Wagner, manager): Creston Clarke in The Last of His Race Feb. 27; delighted fair attendance. Natural Gas 4. J. E. Toole co. 6-11.

**COLUMBIA.**—OPERA HOUSE (James A. Crothers, manager): Kellar Feb. 24; crowded house; pleased audience. Irene Meyers co. opened for a week 27 in The Black Flag; big business; general satisfaction.

**BROWNSVILLE.**—THREE TOWNS THEATRE (Taylor and Kress, managers): S. T. Ford co. Feb. 22; fair business; appreciative audience. Guy Brothers' Minstrels to fair business 24.

**CARBONDALE.**—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): A Milk White Flag Feb. 28; good house and performance. The Sunshine of Paradise Alley 9.

**FRANKLIN.**—OPERA HOUSE (J. P. Keene, manager): Creston Clarke Feb. 24 in The Last of His Race; excellent performance; large house. The Evil Eye 17. Nellie McHenry 21.

**LEWISBURG.**—NEW OPERA HOUSE (W. W. Wolfe, manager): Fields and Hanson's Minstrels Feb. 28; small house; performance did not give satisfaction. The Real Widow Brown 8.

**CONNELLSVILLE.**—NEW MEYERS OPERA HOUSE (R. G. Curran, manager): O'Hooligan's Wedding Feb. 27; large audience; poor performance.

**WARREN.**—LIBRARY THEATRE (F. E. Scott, manager): The Real Widow Brown drew fair audiences Feb. 25, giving satisfaction. Nellie McHenry 18.

**WEST CHESTER.**—ASSEMBLY BUILDING (Davis Beaumont, manager): Kellar Feb. 28; performance first class; to S. R. O.

**MONONGAHELA.**—GAMBLE'S OPERA HOUSE (J. M. Grable, manager): Guy Brothers' Minstrels gave a poor performance to a crowded house Feb. 27.

**POTTSTOWN.**—GRAND OPERA HOUSE (Grant M. Koons, manager): Maro, magician, Feb. 28 mystified a large audience.

**DANVILLE.**—OPERA HOUSE (F. C. Angle, manager): Fields and Hanson's Minstrels 2. Miles Ideal Stock co. 6-11.

**BEAVER FALLS.**—SIXTH AVENUE THEATRE (Charles Medley, manager): My Friend from India Feb. 16. Van Dyke and Eaton co. 20-25.

**LAUCH CHURCH.**—OPERA HOUSE (Robert Heberling, manager): Maud Decca Concert co. 1; fair business; performance good. French Folly co. 2.

**CLEARFIELD.**—OPERA HOUSE (Thomas E. Clarke, manager): Marie Decca Concert co. 9. Parisian Belles 16.

**LOCK HAVEN.**—OPERA HOUSE (J. H. Mussina, manager): Creston Clarke Feb. 28 in The Ragged Cavalier to large audience. The Real Widow Brown 6.

**TYRONE.**—ACADEMY OF MUSIC (H. M. Day, manager): Cecilia Musical Club 1 pleased a large audience.

**MILTON.**—GRAND OPERA HOUSE (Griffith and Co., managers): Fields and Hanson's Minstrels 1; fair house. Marie Decca Concert co. 21.

**TARENTUM.**—OPERA HOUSE (Finney and Gilliland, managers): Roof-Garden Vandeville co. 4.

**BELLEFONTAINE.**—GARMAN'S OPERA HOUSE (William Garmann, manager): Dark. No future bookings.

**TITUSVILLE.**—OPERA HOUSE (John Gahan, manager): Next Door 11.

**SHEFFIELD.**—I. O. F. THEATRE (W. G. Le Roy, manager): Guy Brothers' Minstrels 11.

**ALTOONA.**—ELEVENTH AVENUE OPERA HOUSE (J. C. Mishler, manager): The Little Minister Feb. 28.

Ridgway Concert co. 27. Esther Lyons 6. Roberts Harper 7. Human Hearts 8. A Stranger in New York 10. Peck's Bad Boy 11. Decca Concert co. 13.

**SHARON.**—CARTER OPERA HOUSE (P. F. Davis, manager): Dark.

## RHODE ISLAND.

**PAWTUCKET.**—OPERA HOUSE (E. D. Jameson, manager): The Girl from Ireland Feb. 23-25; good business; general satisfaction. The Tarrytown Widow 27-4 canceled.

**WESTERLY.**—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Burrill Comedy co. commenced a week's engagement Feb. 27, presenting Infatuation to a fair house, giving satisfaction.

**RIVERPOINT.**—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Wargraph 2. Frame Concert co. 9. True Irish Hearts 11.

**NEWPORT.**—OPERA HOUSE (T. F. Martin, manager): The Howard Athenum co. to fair business Feb. 20. A Grip of Steel delighted a good house 27.

## SOUTH CAROLINA.

**COLUMBIA.**—OPERA HOUSE (Frank J. Moses, manager): Sylvan Lee, hypnotist, closed a five nights' engagement Feb. 25; fair business; pleased audiences. Primrose and Dockstader's Minstrels 3.

**SPARTANBURG.**—OPERA HOUSE (Max Greene-wald, manager): Dark.

## SOUTH DAKOTA.

**SIOUX FALLS.**—NEW THEATRE (S. M. Bear, manager): Walker Whiteside in The Red Cockade Feb. 24 and Eugene Aram 25 to enthusiastic houses. Shore Acres 27; full house.

**HITCHELL.**—GRAND OPERA HOUSE (L. O. Gale, manager): Noble Theatre co. Feb. 23-25 to good houses. Slayton Jubilee Singers 1. Fredericks Lyceum co. 9-11. Eli Perkins 14.

## TENNESSEE.

**NASHVILLE.**—THE VENDOME (Staub and Sheetz, managers): Roland Reed in His Father's Boy Feb. 23; large and pleased audience. Elks minstrels delighted a packed house 27. The co. was made up of the best local talent, assisted by Horace Golden, Charles E. Witt, and Mudge and Morton. Vanderbilt Glee Club 3. Eugene Blair 6. The Turtle 7. The Little Minister 9.—GRAND OPERA HOUSE (Wash Blackburn, business-managers): Little Lord Fauntleroy drew very large houses 20-25. May Blossom 27-4 opened to large houses. Baby Lund continues to delight the audiences with her clever cown songs.—NEW MASONIC THEATRE (R. C. Anderson, manager): The stock co. drew fairly in Trilby the opening week 20-25. The bill 27-4 is The Black Flag, which opened to light houses. Horace Golden and the trained horse, Jim Key, are the vaudeville attractions.—ITEM: Plunkett Greene gave a recital at the Tabernacle 24 before a large audience.

**MEMPHIS.**—LYCEUM THEATRE (Thomas J. Boyle, manager): In Spite of All was put on by the Hopkins Stock co. for the twentieth week of their engagement, beginning Feb. 27-4 to crowded houses. The vaudeville bill was particularly good and included George Lingard, Caron and Herbert, and Al. Leech and the Three Rosebuds. Carmen 6-11.—GRAND OPERA HOUSE (R. S. Douglas, manager): MacLean-Tyler-Hanford co. 27, 28. The Little Minister 10, 11.—ITEM: Colonel John D. Hopkins and his manager, O. B. Ellis, were here from Chicago 27 to testify in the suit of Jessamine Rodgers and Fred Rock against Colonel Hopkins for damages for alleged breach of contract.

**KNOXVILLE.**—STAIRS THEATRE (Fritz Staub, manager): Sowing the Wind Feb. 27. Andrews Opera co. 22-24, presenting Martha, The Bohemian Girl, Giorio-Gioria, Cavalleria Rusticana, and The Pirates of Penzance; pleased audiences; business fair. Two crowded houses witnessed Roland Reed in The Woman Hater and His Father's Boy 25. Eugene Blair 3. The Little Minister 7.

**JACKSON.**—PYTHIAN OPERA HOUSE (Woerner and Tuchfeldt, managers): The Herkmans Feb. 20; large and appreciative audience. Jim Key Horse Show 20, 21; good business; performances satisfactory.—ITEM: Manager Woerner and Tuchfeldt are making arrangements for a summer opera season at their theatre at Highland Park.

**BRISTOL.**—HARMELING OPERA HOUSE (Hedrick and Gannon, managers): Georgia Minstrels Feb. 15; good performance; packed house. Martiny, hypnotist, 20-25; good houses.

**CLARKSVILLE.**—ELDER'S OPERA HOUSE (James T. Wood, manager): Joe Ott 21.

## TEXAS.

**WACO.**—THE GRAND (Jake Schwartz, manager): Sculchi Concert co. Feb. 23; fair audience; excellent entertainment. El Capitán 22; large audience; performance well received. William C. Mandeville and Kate Michelen deserve special mention. A Romance of Coon Hollow 23; fair business but failed to please. Devil's Auction 24 to capacity; excellent performance. Ben F. Grinnell, Mayne Mayo, Colby and De Witt, the Brothers Panthos, and Alexander Decca deserve mention. A Day and a Night 27. Tim Murphy 28. Klint-Hearn co. 1-3. Two Married Men 4. The Highwayman 6.—Y. M. C. A. HALL: Alexander Black's picture play, A Capital Courtship, pleased a large audience 24.

**SAN ANTONIO.**—GRAND OPERA HOUSE (Sidney H. Weiss, manager): The Signal of Liberty Feb. 18, 19; large audiences. Sculchi Concert co. 21 canceled. The Bostonians 22 in The Serenade; excellent performance. S. R. O. Devil's Auction 23; larger business than ever; good performance. El Capitán 24; good business; pleased audience. Coon Hollow 25, 26; fair business. Tim Murphy 27. Two Married Men 28. A Day and a Night 1. The Highwayman 7. Why Smith Left Home 10. Wilbur Opera co. 12-18. A Contented Woman 19, 20. Black Patti's Troubadours 22.

**DALLAS.**—OPERA HOUSE (George Anzy, manager): El Capitán Feb. 23; good business, but deserved better. Klint-Hearn co. 2-23 presented Shadows of a Great City, The Lights of London, Pawn Ticket No. 20, and Ten Nights in a Bar Room; big houses. A Day and a Night 24; appreciative audience. Tim Murphy 1. The Highwayman 2. Myrtle-Harder co. 6-9. The Dazzler 10. On the Bowsy 11. Two Married Men 12. Why Smith Left Home 13. A Contented Woman 14.

**FORT WORTH.**—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Klint-Hearn co. Feb. 20-24 in A Woman's Revenge, The Lost Paradise, Kidnapped, and Shadows of a Great City to S. R. O.; excellent performances. El Capitán, with Will C. Mandeville, Lillian Harper, and a strong co. 21; large audience. A Day and a Night 25; good house. The co. included Otis Harlan, William De Vere, Lloyd Wilson, and Mae Lowery, all favorites here.

**AUSTIN.**—HANCOCK OPERA HOUSE (George Walker, manager): Devil's Auction Feb. 22; good business. El Capitán 23; large audience. Tim Murphy 25 presented The Carpetbagger to a large and appreciative audience. A Day and a Night 29. Two Married Men 1.

**EL PASO.**—MYAR'S OPERA HOUSE (George Walker, lessee; Rose Hillman Comedy co. Feb. 22, 23 in Editha the Burglar and The Guardian. The Bostonians and The Serenade 24; packed house; delighted audience. Two Married Men 25; fair house.

**DENISON.**—OPERA HOUSE (M. S. Eppstein, manager): Klint-Hearn co. Feb. 25 in Shadows of a Great City; co. fair; good house. Co. was billed to play Kidnapped at matinee, but owing to bad weather gave no performance. Devil's Auction 2.

**GREENVILLE.**—KING OPERA HOUSE (J. F. Norworth, manager): Hoyt's Comedy co. Feb. 21-25, presenting East Lynne, A Midnight Frolic, Dixie Land, A Shadowed Life, and A Fatal Wedding; good business; co. poor.

**LONGVIEW.**—OPERA HOUSE (P. T. Porges, manager): Bowers and Garrison's Cake Walkers to small house Feb. 23; performance very poor. Smith Sisters 2, 3.

**SHERMAN.**—OPERA HOUSE (Ellsworth and Brents, managers): Why Smith Left Home 16. Merkle-Harder co. 17, 18.

**THURBER.**—OPERA HOUSE (A. H. Miller, manager): Mahara's Minstrels pleased a fair sized audience Feb. 25.

**TEMPLE.**—EXCHANGE OPERA HOUSE (James Rudd, manager): Coon Hollow Feb. 22; fair business; poor co.

**TERRELL.**—BRIN'S OPERA HOUSE (S. L. Day,

manager): The Signal of Liberty Feb. 24; small house; play fair.

**BRENNHAM.**—GRAND OPERA HOUSE (Alexander Simon, manager): Sculchi Concert co. Feb. 22; good house; appreciative audience.

**BASTROP.**—GREEN AND ELZNER OPERA HOUSE (P. O. Elzner, manager): Smith Sisters Feb. 22; small but appreciative audience. Jennie Calof co. 24.

**CORSICANA.**—MERCHANT'S OPERA HOUSE (L. C. Revare, manager): The Highwayman 4.

**GAINESVILLE.**—OPERA HOUSE (John A. Hulen, manager): Devil's Auction Feb. 28.

**DENTON.**—GRAHAM OPERA HOUSE (H. J. Nooly, manager): Spooner Dramatic co. Feb. 27-4.

**PALESTINE.**—TEMPLE OPERA HOUSE (W. E. Swift, manager): Dark.

**CLARKSVILLE.**—TRILLING'S OPERA HOUSE (Charles O. Gaines, manager): Dark.

**BOWIE.**—GRAND OPERA HOUSE (J. A. Burgess, manager): Jennie Holman co. 24.

## UTAH.

**SALT LAKE CITY.**—SALT LAKE THEATRE (George D. Pyper, manager): Blanche Walsh and Melbourne MacDowell Feb. 20, 21, presenting La Tosca and Fedora to packed houses. Miss Walsh was extremely satisfactory in the heavy roles, and carried her audiences with her in the strong scenes. The co. is good and gives a well-balanced performance. Mr. MacDowell renewed his acquaintance with many friends here, where he has always been popular. The Salt Lake Opera co. in A Trip to Africa did a phenomenal business at popular prices, playing 22-25 to S. R. O. Lennie Savage, Lottie Levy, and Mabel Cooper divided the honors in the female characters, and Messrs. Goddard, Pyper, Spencer, and Gill won favor in male roles. The opera is considered the best the co. has yet presented.—NEW GRAND THEATRE (M. E. Mulvey, manager): All Aboard, with its fun and frolic, has drawn houses fair to good 20-25.

**PARK CITY.**—DEWEY THEATRE (F. J. McLaughlin, manager): South Before the War Feb. 21; good house; entire satisfaction. John L. Sullivan co. 22; fair house; specialties unusually good. Sanford Dodge 10. McEwen, hypnotist, 13-15. McSorley's Twins 24.

## VERMONT.

**RUTLAND.**—OPERA HOUSE (A. W. Higgins, manager): Jefferson Comedy co. Feb. 27 in Rip Van Winkle to S. R. O.; fine performance; receipts, \$467. Joshua Simpkins 7. Bimbo of Bombay 8. In Old Kentucky 30.

**BENNINGTON.**—OPERA HOUSE (Goldsmith and Wood, managers): In Old Kentucky 18.—LIBRARY HALL (C. Fred Van Vleck, manager): Howe's wargraph Feb. 14 to S. R. O.

**BURLINGTON.**—HOWARD OPERA HOUSE (K. B. Walker, manager): Field's Minstrels 2; large business; satisfactory entertainment. Jewett, magician, 3. Joshua Simpkins 4. Rice's Comedians 6-11.

**BELLOWS FALLS.**—OPERA HOUSE: Jefferson Comedy co. Feb. 28; average audience; performance well received. Joshua Simpkins 2.

## VIRGINIA.

**NORFOLK.**—ACADEMY OF MUSIC (Thomas G. Leath, manager



24; good business. Fable Romant 3. What Happened to Jones 9.

#### WISCONSIN.

**OSHKOSH.**—GRAND OPERA HOUSE (J. E. Williams, manager): Clay Clement in A Southern Gentleman Feb. 22 and The New Dominion 23; crowded houses; satisfaction given. Stuart Robson in The Meddler 24; packed house; audience delighted. A Parlor Match 4. Beach and Bowers' Minstrels 6, 7. Walker Whiteside 13. A Bachelor's Honeymoon 14.

**RACINE.**—BELLE CITY OPERA HOUSE (C. J. Reiker, manager): A severe storm allowed only a fair-sized audience to enjoy Clay Clement's fine performance of The New Dominion Feb. 23. Beach and Bowers' Minstrels 2. A Bunch of Keys 5. Tammany Tigers 12. Walker Whiteside 15.

**MADISON.**—FULLER OPERA HOUSE (Edward M. Fuller, manager): Clay Clement in A Southern Gentleman Feb. 21 filled the house; play and co. well received. A Bachelor's Honeymoon 24; amusing performance; small house. Stuart Robson 1. A Bunch of Keys 4. Robert B. Mantell 14.

**ASHLAND.**—GRAND OPERA HOUSE (John Meis, manager): Clara Thropp in A Doll's House Feb. 23 to a large and pleased audience. Walker Whiteside 8. John Griffith 14. On the Suwanee River 15. Beach and Bowers' Minstrels 18. Who Is Who 22.

**EAU CLAIRE.**—GRAND OPERA HOUSE (O. F. Burlingame, manager): Stuart Robson in The Meddler Feb. 27 to crowded house; best business of the season. A Bunch of Keys 3.

**KENOSHA.**—RHODE OPERA HOUSE (Joe Rhode, manager): Violet King in The Little Duckardess to good business Feb. 26; audience pleased. Hans Hanson 1; large house; well received.

**RHINELANDER.**—GRAND OPERA HOUSE (S. E. Stoltzman, manager): Local minstrels Feb. 22; packed house; performance enjoyable. War pictures 20, 27.

**WEST SUPERIOR.**—GRAND OPERA HOUSE (C. A. Marshall, manager): Flaaten's Orchestra Feb. 26 to capacity.

**SHEBOYGAN.**—OPERA HOUSE (Robert Kohler, manager): Clay Clement in The New Dominion Feb. 24; fair house; entire satisfaction. Saxon Sisters 27.

**DELOIT.**—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Hans Hanson, with James L. McAlpin in the title-role, played a big house Feb. 27.

**STEVENS POINT.**—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Walker Whiteside 10. What Happened to Jones 23.

**APPLETON.**—OPERA HOUSE (J. W. Thickens, manager): Reuter-Kanouse Concert co. Feb. 28 to poor business.

**FERRILL.**—BERARD OPERA HOUSE (Charles Quint, manager): Reuter-Kanouse Concert co. Feb. 21; small but appreciative audience.

**FOND DU LAC.**—NEW CRESCENT OPERA HOUSE (William H. Stoddard, manager): Beach and Bowers' Minstrels 4.

**LA CROSSE.**—THEATRE (J. Strasilipka, manager): A Parlor Match Feb. 27; large house.

**PORTAGE.**—OPERA HOUSE (A. H. Carnegie, manager): Pete Peterson 15.

**GREEN BAY.**—TURNER'S OPERA HOUSE (J. H. Nevins, manager): A Bachelor's Honeymoon 9.

#### WYOMING.

**LARAMIE.**—OPERA HOUSE H. E. Root, manager): Yon Yonson Feb. 16 played large business. Arment's Concert co. and Davis U. T. C. canceled. South Before the War 27.—ITEM: Our Legislature has passed a law requiring ladies to remove all head gear during theatrical performances.

**CHEYENNE.**—OPERA HOUSE (Stable and Bailey, managers): Yon Yonson Feb. 17; fair attendance. Stowe's U. T. C. 28; large house; specialties good. South Before the War 28.

#### CANADA.

**TORONTO.**—GRAND OPERA HOUSE (O. B. Sheppard, manager): La Belle Helene before large audiences Feb. 27-4. Lillian Russell, Thomas Q. Sealbrooke, and Edna Wallace Hopper made hits. The Turtle 6-8. Field's Minstrels 9-11.—PRINCESS THEATRE (O. B. Sheppard, manager): Cyrano de Bergerac is in its second week 27-4 and drawing good houses. The cast is the same as on the previous week, with the exception of Nadine Winston, who as Roxane acquitted herself most creditably. Alabama 6-11.—MUSKEY MUSIC HALL (I. E. Suckling, manager): Lady Halle played before a large audience 27 and was warmly welcomed. Emil Sauer 2. Rosenthal 16.—ITEM: Illness has prevented Eleanor Browning from appearing with the Cummings Stock co. for several performances.

**WINNIPEG.**—THEATRE (C. P. Walker, manager): A Bunch of Keys Feb. 14, 15; fair houses. Ada Bothner had the leading role. Walker Whiteside 2, 4. On the Suwanee River 7, 8. Frank Daniels 10, 11. A Midnight Bell 16, 17. Kelly and Mason 18. John Griffith 24, 25. Sousa's Band 29, 30. Lewis Morrison in Faust 31.—GRAND OPERA HOUSE (W. H. Beach, manager): Clara Mathes Stock co. 20-25 in The Black Flag. Thrown Upon the World. The Rag Picker's Child. A Night Out. The Runaway Wife. and Charlie's Uncle. Same co. 27-4 in The Flowers of the Forest. The Ruling Passion. and Gloriana; increasing attendance. The company's specialties are a feature. Particularly Emma Mathes' singing. Harold Nelson Stock co. will open 13 for two weeks, with Olive West as leading woman.

**BRANTFORD.**—STRAITFORD'S OPERA HOUSE (Tuttle and Fife, managers): Scott's Minstrels to a packed house Feb. 24.—ITEM: The C. O. F. convention opened here Feb. 29 for one week. The local Foresters tendered the visiting delegates a complimentary concert. Among those that appeared were Lena McCallum, elocutionist, and James Pax, comic singer, a brother of Reuben Pax.

**OTTAWA.**—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Plunkett Greene 1. Al. G. Field's Minstrels 3, 4.—GRAND OPERA HOUSE (Joseph Frank, manager): Paul Caseneuve Feb. 27-4, presenting David Garrick, Pug and the Baby, The Two Orphans, Don Cesar de Bazan, and The Three Guardsmen.

**ST. JOHN.**—OPERA HOUSE (A. O. Skinner, manager): Spears Comedy co. in The Red Cross Nurse. The Senator's Daughter, Mabel Heath, and A Wife's Peril Feb. 21-25; good business and performances. Donagan's Southern Plantation Specialty co. opened for one week 27 to big business; performance fair.

**VANCOUVER.**—OPERA HOUSE (Robert Jamieson, manager): Who Is Who Feb. 28. Lewis Morrison 9.—CITY MUSIC HALL: Edison's war pictures 20-25 to big business.—SAVOTY THEATRE: Stock Vaudeville co.; good performances; excellent houses.

**QUELPH.**—ROYAL OPERA HOUSE (A. J. Small, manager): A. M. Dubois, representative; Scott's Minstrels Feb. 27; fair business. Boston Ladies' Military Band 28. The Sleeping City 3. The World Against Her 9.

**BERLIN.**—OPERA HOUSE (George O. Philip, manager): Scott's Minstrels Feb. 28; good performance; fair house. The World Against Her 3. The Sleeping City 4.

**VICTORIA.**—THEATRE (Robert Jamieson, manager): Black Patti's Troubadours 1; good performance. What Happened to Jones 7. A Midnight Bell 13.

**LONDON.**—GRAND OPERA HOUSE (A. E. Root, manager): Scott's Minstrels 4. Plunkett Greene 7.

**WOODSTOCK.**—OPERA HOUSE (W. D. Emerson, manager): Scott's Minstrels 2. Stetson's U. T. C. 16.

**KINGSTON.**—VICTORIA THEATRE (A. Lesser, manager): Dark.

**CHATHAM.**—GRAND OPERA HOUSE (R. A. McBean, manager): Dark.

#### ARENA.

**FLATONIA, TEX.**—Morris Brothers' Dog and Pony Show Feb. 18 to good business; best of satisfaction. Co. jumped from here to El Paso, about 600 miles.

#### NOTES.

George B. Lowry, of Shenandoah, Pa., will put a small circus on the road early in the Spring.

The applications for shares in the stock of a company recently organized to manage Barnum and Bailey's Circus in England are reported to have exceeded all expectations.

Mrs. "Tody" Hamilton, wife of the famous press agent of Barnum and Bailey's Circus, has

been seriously ill in London. She is now convalescent.

Savage South Africa will be the spectacle at Earl's Court, London, this Summer.

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